

Midwest Folklore

SUMMER, 1958

Published by
Indiana University
Bloomington, Indiana

Vol. VIII, No. 2

Midwest Folklore

SUMMER, 1958

Vol. VIII, No. 2

Published by Indiana University, Bloomington, Indiana

TABLE OF CONTENTS

THE DEVELOPMENT OF ETHNOGRAPHY IN SLOVAKIA	
BY J. PODOLAK	69
"LA SAGESSE DES PETITS"	
BY P. D. SWART	85
THE SEA CRAB	
BY GUTHRIE T. MEADE, JR.	91
NILS LID: IN MEMORIAM	100
BOOK REVIEWS	101
Basin Street, Ce n'est pas à Montparnasse: A French View of Jazz: A Review Article of André Hodier's <i>Jazz: Its Evolution and Essence</i> . By Daniel G. Hoffman101	

G. Malcolm Laws, *American Balladry from British Broad-sides*, reviewed by Tristram P. Coffin, pp. 105-106. Robert Graves, *English and Scottish Ballads*, reviewed by Tristram P. Coffin, pp. 106-107. Maud Karpeles, *Folk Songs of Europe*, reviewed by D. K. Wilgus, pp. 107-108. Frederic Peachy, *Clareti Enigmata: The Latin Riddles of Clareti*, reviewed by W. Edson Richmond, pp. 108-109. Recent Periodicals: *Fabula* and *Gwerin*, reviewed by Barbara Allen Woods, pp. 110-112. Recordings: *The English and Scottish Popular Ballads*, reviewed by Horace P. Beck, pp. 112-114. *Folk Ballads of the English Speaking World*, *Folk Music from Nova Scotia*, and *American Industrial Ballads*, reviewed by Evelyn K. Wells, pp. 114-116. *Children's Songs and Games from the Southern Mountains*, *Cumberland Mountain Folksongs*, and *Kentucky Folk Songs and Ballads*, reviewed by George W. Boswell, pp. 116-117. *Merry Ditties*, *Bloody Ballads*, and *Negro Prison Camp Work Songs*, reviewed by David H. Crook, pp. 117-118. *American Story Tellers*, Vols. I-III, reviewed by Horace P. Beck, pp. 119-120.

Midwest Folklore

Editor: Professor W. Edson Richmond, Department of English,
Indiana University, Bloomington, Indiana.

Associate Editor: Professor Warren Roberts, Department of English,
Indiana University, Bloomington, Indiana.

Review Editor: Professor Tristram P. Coffin, Department of English,
University of Pennsylvania, Philadelphia 4, Pennsylvania.

ADVISORY COMMITTEE

Dean John W. Ashton, Vice President, Dean and Director of the
Division of Student and Educational Services, Indiana University,
Bloomington, Indiana.

Professor W. Edson Richmond, Department of English, Indiana University,
Bloomington, Indiana.

Professor Warren Roberts, Department of English, Indiana University,
Bloomington, Indiana.

Professor Richard M. Dorson, Department of History and Chairman
of the Committee on Folklore, Indiana University, Bloomington,
Indiana.

Regional Editors:

Illinois: Professor Jesse W. Harris, Southern Illinois University,
Carbondale, Illinois.

Indiana: Warren Roberts, Department of English, Indiana University,
Bloomington, Indiana.

Kentucky: Professor William Hugh Jansen, Department of English,
University of Kentucky, Lexington 29,
Kentucky.

Michigan: Mrs. Rosemary H. Heist, 3919 Aurelius Road,
Lansing 17, Michigan.

Ohio: Professor Tristram P. Coffin, Department of English,
Denison University, Granville, Ohio.

Wisconsin: John W. Jenkins, Secretary, Badger State Folklore
Society, 816 State Street, Madison 6, Wisconsin.

Business Manager: Mrs. Elizabeth M. Richmond, Library, Room
41, Indiana University, Bloomington, Indiana.

THE DEVELOPMENT OF ETHNOGRAPHY IN SLOVAKIA¹

By J. PODOLAK

*Institute of Ethnography, Slovak Academy of Sciences
Bratislava
Czechoslovakia*

The aim of this study is to give an outline of the development of ethnographical research in the eastern part of the Czechoslovak Republic, namely in Slovakia, and to give an account of its present tasks. Though the main interest is going to be paid to the actual state of the research work, I feel that it is necessary to pay first more attention to the old traditions of ethnography in Slovakia, as this discipline played an important role in the history of Slovak nation and recent research leans in many ways upon these old traditions.

The origins of ethnography in Slovakia can be traced down to the first half of the nineteenth century, to a period when stormy national and political movements were brewing in Central Europe. The attention of scientists was drawn more and more to the people as representatives of pure and intact cultural and artistic values in the sense of J. J. Rousseau's ideas. The publication of the old English lyrics *Reliques of Ancient English Poetry* by Thomas Percy in 1765 exercised in European nations great influence upon the awakening of initial interest in the study of people's culture. From the beginning of the nineteenth century Germanic and Slavonic nations started to collect various forms of people's poetry as well as other kinds of artistic folk creations which, according to the influential thinking of the famous German philosopher J. G. Herder, should have revived artificial poetry and music and should have given the so called "high art" a pure national character.

In Slovakia, ethnography, already in its early existence, followed not only the aesthetic literary aims but also well defined philosophical

¹ "The Development of Ethnography in Slovakia" is the eighth in *Mid-west Folklore's* "International Series": a series of articles dealing with the present state and development of folkloristic studies in various parts of the world. Other items in the series are: (1) "Five Directions in American Folklore by Richard M. Dorson (I:3 [Fall, 1951], 149-165; "The Study of Ethnography in Greece" by Démétrios Petropoulos (II:1 [Spring, 1952], 15-20); "Recent Folklore Research in Finland" by Eeva Makela-Henriksson (II:3 [Fall, 1952], 151-158; "Folk Life Research in Norway" by Brita Gjerdalen Skre (II:4 [Winter, 1952], 221-228); "Post-War Folklore Research Work in Japan" by Naoe Hiroji (III:4 [Winter, 1953], 213-222); "A General Survey of Folklore Activities in India" by K. D. Upadhyaya (IV:4 [Winter, 1954], 201-212); and "A Glimpse at the History of Folklore in Italy," by Salvatore Nania (V:3 [Fall, 1955], 153-158). W.E.R.

and political conceptions. The Slovak nation inhabited in Central Europe the territory between the Danube and the western part of the Carpathians and, until the formation of the Czechoslovak Republic, survived, without national independence, in the framework of the former Austro-Hungarian Empire. Under conditions of oppression it was natural that the interest of Slovak cultural personalities should be drawn to people's culture and become a natural partial expression of the national liberating process. Therefore, from the early years of the nineteenth century, material from the field of people's culture was collected and was used as a proof of Slovak national individualities whose existence gave the right to demand Slovak national independence.

The first ethnographical studies in Slovakia were devoted to the spiritual culture of the people. The outstanding representatives of Slovak ethnography in the first half of the nineteenth century were P. J. Šafárik and J. Kollár; the former even now occupies a leading position in the classical ethnography of Slavs. The main activity of both these scientists was centered upon collecting and publishing Slovak folk songs supplemented with an appropriate, and for the time, a highly scientific analysis. Šafárik's *Pisně světské lidu slovenského v Uhřích* (*Mundane Songs of the Slovak People in Hungary*) and Kollár's two volume book *Národné zpievanky* (*National Song*) are considered as the most important collections of Slav songs. While J. Kollár, besides his study of folk songs, devoted himself mainly to poetry, Šafárik continued to make intensive studies in the field of Slavonics dealing especially with Slav languages, literatures and antiquities. His main works *Slovanský národopis* (*Slav Ethnography*) and *Slovanské starožitosti* (*Slav Antiquities*) laid the foundations for a comparative study of Slav antiquities.

In the middle of the nineteenth century the initiative in the field of Slovak ethnography was taken over by the romantic literary group of Štúrovci. This group was named after the leading personality not only of the Slovak but also of Slav political and cultural life in the nineteenth century, Ľudovít Štúr, who used the results of the study of people's culture mainly to support his national, political, and philosophical conceptions. His everlasting contribution to the history of Slav and Slovak ethnography is represented in the work *O národných piesňach a povestiach plemien slovanských* (*On National Songs and Tales of Slavonic Races*). It is typical of the whole group around Štúr—J. Francisci, S. Reusz, P. Dobšínský and others—that in contrast to the preceding generation they centered their ethnographical activity around the study of folk literary creations, such



Shepherd and Gamekeeper below the Castle of Orava. Coloured lithography by Peter Bohúň dated 1847. From the publication by J. Markov *Slovenský ľudový odev v minulosti* (Slovak National Dress in the Past).

as the study of folk tales, stories, and proverbs. The dominant position in this group is occupied by P. Dobšínský who was an ardent collector and publisher of folklore and who was the most important representative of the mythological school among Slovak folklorists. Thanks to him a voluminous work was born, *Sborník slovenských*

národných piesní, povestí, prísloví, porekadiel, hádok, hier, obyčajov a povier (*A Collection of Slovak National Songs, Tales, Proverbs, Bywords, Sayings, Guessing-Rhymes, Plays, Customs and Superstitions*) which even now serves as a rich source for the study of folkloristic creations of the Slovak people. Towards the end of the nineteenth century, carrying on the intentions of this group, A. P. Záthurecký studied especially Slovak proverbs and published his remarkable collections and results of various studies in *Slovenské príslovia* (*Slovak Proverbs*) which up till now has been the most complete Slovak publication of this kind.

The eighteen-nineties of the last century mark an important mile stone in the history of Slovak ethnography insofar as that a Slovak historian, F. V. Sasínek, expressed the need for applying the historical method in ethnography and urged for the continuation of the work started by Šafárik. During this same period attention was being paid to the study of material culture and folk creative art. Thanks to a Catholic priest, A. Kmet', who was universally oriented in science, a movement for founding museums and organizing exhibitions was started, and this resulted in the foundation of the Slovak Museum Society and of the Slovak National Museum in Martin. Ethnographical workers such as A. Halaša, who collected nearly 20,000 folk songs, P. Socháň, a good organizer of ethnographical exhibitions, J. L. Holuby, author of many studies dealing with people's beliefs and their spiritual culture in general, Š. Mišík, K. Chorvát and others were connected mainly with these institutions. Apart from many exhibitions, the positive results of this group around Kmet' are shown by collections of valuable materials in the museums; by large amounts of documentary papers, records of research work carried out in the field, and by the founding of scientific journals *Sborník muzeálnej spoločnosti slovenskej* (*Almanac of the Slovak Museum Society*) and *Časopis muzeálnej slovenskej spoločnosti* (*Journal of the Slovak Museum Society*), which for a score of years functioned as the main tribune of Slovak science on the whole. The effort to study the people's culture in all its thematic aspects resulted in the first ethnographic monographs of villages, the most valuable of these being the monograph, by K. A. Mědvecký, of a village Detva in Central Slovakia.

In spite of the fact that the ethnographical activity in Slovakia during the period before the first World War was being carried out under very difficult conditions of national oppression, especially so at the end of the nineteenth century when Magyarization was being most ruthlessly enforced, valuable collections and publications were

accomplished which still aid recent research work. It can be said that it was the fight for national freedom which gave the main impetus to the study of people's culture in Slovakia before the first World War. Only by this fact can it be explained why the intensity of ethnographical research diminished after the foundation of the Czechoslovak Republic when also in Slovakia favourable conditions for free scientific work were given. The most important achievement during the first Czechoslovak Republic (1918-1938) was a publication of Slovak fairy-tales in five volumes by J. Polívka: *Súpis slovenských rozprávok* (*A Collection of Slovak Fairy-Tales*) which was subsidized especially by the renewed central Slovak cultural institution Matica Slovenská. The establishment of a Chair for ethnography in Komenský's University in Bratislava represented also a success. There, thanks to Professor K. Chotek, several ethnographers were educated. Several other workers who specialized in research into folk tales, proverbs, child's play and folk dramatic art were also educated in the folkloristic school of Professor F. Wollman. The researches of other Czech ethnographers in Slovakia, namely Professor A. Václavík and Dr. V. Pražák, fall also into this period.

After the transitory dissolution of the Czechoslovak Republic, especially during the second World War in the period of the Slovak Republic (1939-1945), ethnographic activity was centered around the Ethnographical Section of Matica Slovenská. Head of this section, J. Mjartan, started publishing the first Slovak ethnographical journal *Národopisný sborník* (*Ethnographic Almanac*) which appeared regularly up to 1952. In this period, thanks to Matica Slovenská, the ethnographical workers in co-operation with the teachers of high schools organized the collection of ethnographical material on a large scale. The results of this action are summarized in the first synthetic text on Slovak people's culture *Slovenská vlastiveda* (*Slovak Country Knowledge*) by R. Bednárík and A. Melicherčík. Some of the results appeared in monographical studies.

The first years after the second World War found Slovak ethnography in a chaotic state in-so-far as the organization of its program and methodology of research were concerned. There did not exist a single institution in Slovakia which could employ the few ethnologists who were therefore compelled to work mainly in quite different fields. The few members of the ethnographic group widely differed in their basic conceptions of the subject matter and on the methods of ethnographic research. Evolutionism and positivism held predominant positions, and some workers used in their studies also the functional structural method. The main aim of Slovak ethnography

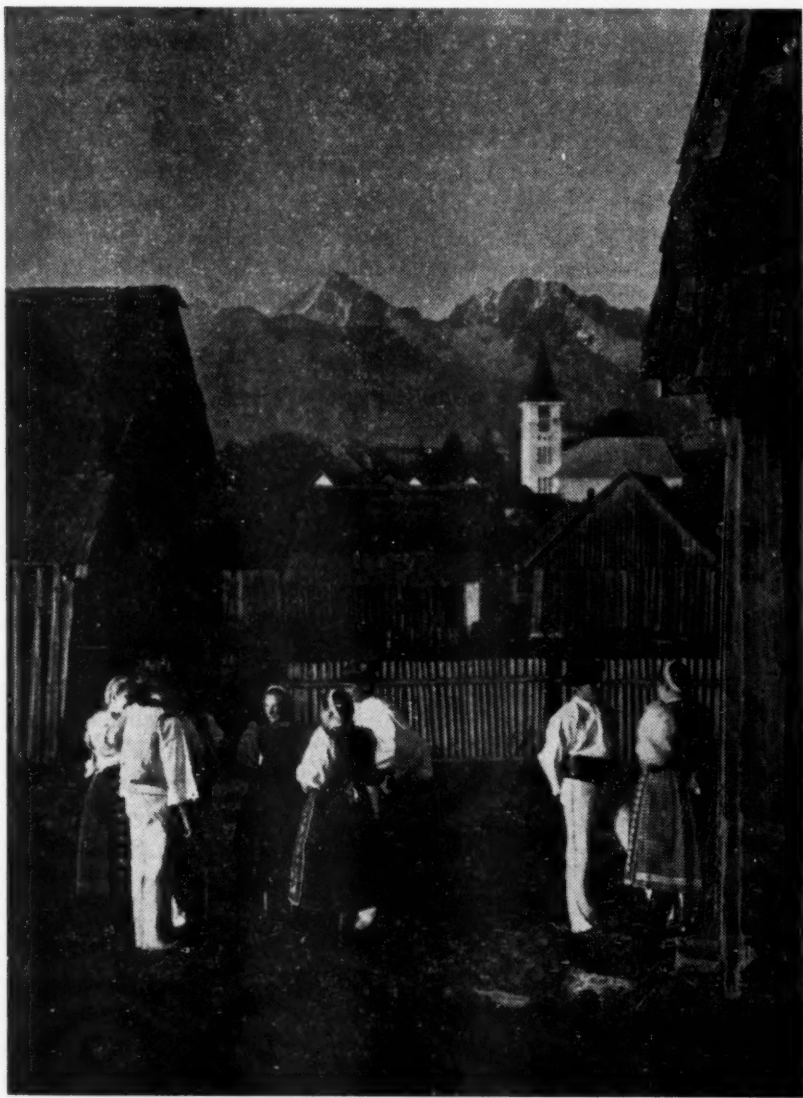
was to create a central institution for scientific research; to concentrate there the older research workers; and to start educating a new generation of ethnologists. In 1946 an Institute of Ethnography was founded within the Slovak Academy of Sciences and Arts. This successfully took over the scientific and organizational work of the Ethnographical Section of *Matica Slovenská*. In spite of the small staff the basis for building up a bigger institution with opportunities for scientific research was formed during these first few years. In the mean time a Chair of Ethnography was revived at the Philosophical Faculty of Komenský's University in Bratislava which enabled the study of ethnography in Slovakia as an independent scientific discipline. Two lecturers were named for the Chair, R. Bednárík for ethnography and A. Melicherčík for folkloristics.

The first years of the Institute of Ethnography were taken up with problems of organization and with discussions of methodological orientation. The first Conference of Czechoslovak Ethnologists in Prague in 1949 marked a very important moment in the history of Czechoslovak ethnography. There it was decided to adopt the methodology of historical materialism in all the research work. The decision of the Conference was binding for all ethnographical institutions in the Republic. Many discussions on the subject matter and methods of ethnographical research were thereafter held in the Institute of Ethnography in Bratislava and the main topics were structuralism in ethnography, the problem of migrations and of formalism, idealistic evolutionism, the cultural historical school in ethnography, the Soviet school in ethnography, and various other topics. The period between 1949-1951 was mainly devoted to intensive methodological preparation of the staff in order that they might cope with the large field projects planned for the immediate future by the Institute.

At the same time the Institute was enlarged so as to consist of a staff of thirteen internal scientific workers plus technical and administrative personnel which, taking into account the territory of Slovakia (48,957 km) and the number of its inhabitants (3,900,000), makes it a large scientific institution.

The Institute today is organized as follows: The director of the Institute (J. Mjartan) directs the activity of individual departments, is responsible for scientific training of young workers, and represents the Institute in dealings with other organizations, thus being responsible for the whole work of the Institute. The Institute has three departments. The first deals with people's work and housing and has J. Podolák at its head. Together with V. Urbancová he does research work on agriculture, E. Plicková on home production.

and folk crafts, J. Mjartan on inhabitation forms, people's housing and interior decoration, and M. Markuš on people's food. The



Young people's costumes from Važec—High Tatra. Photo Paul 1953. From the publication by S. Kovačevićová *Ludový odev v Hornom Liptove* (*People's Dress in Horný Liptov*).

second deals with people's dress and creative art with S. Kovačevićová, head of department, specializing in folk costumes and products of art, J. Pátková in weaving of textile and curing of skins, and V.

Nosáľová in people's embroidery. A documentation of art products is made in this department under R. Mikulová. The third department deals with spiritual culture, social relations and folklore with B. Filová, head of department, devoting herself to the study of social and family relations, E. Horváthová to people's beliefs and traditional customs, S. Burlasová to folk songs, and R. Žatko and V. Gašparíková to literary folklore. In the Institute there is also a center for ethnographic documentation (archives of texts, photographs and designs) and bibliography headed by E. Bošková. This is directly subordinated to the director of the Institute. There is an editorial committee of the central ethnographical journal *Slovenský národopis* (Slovak Ethnography) at the Institute headed by J. Podolák. Mention should also be made of the special department for musical folklore which studies folk songs and dances, child's play, and folk musical instruments (F. Poloczek, head of department, O. Elschek, A. Elscheková, J. Kováčová, Š. Tóth and A. Krajňák).

The Institute of Ethnography represents the main scientific ethnographic institution in Slovakia. Here are prepared the long term plans of ethnographic and folkloristic research to which all partial plans of other Slovak ethnographic institutions, University Chair of Ethnography, museums, etc., are subordinated. To ensure a close co-operation of all ethnographical institutions there is at the Institute a special co-ordinating group—a scientific council in which all Slovak ethnographic institutions are represented as well as other institutions which have a common field of interest—especially archeology and history of art. This enables the Institute to undertake large research actions on its own as well as to direct the research activities of different ethnographical institutions outside the Academy.

Systematic organization of ethnographic activity in Slovakia can be dated back to the year 1952. At that time, after preliminary methodological preparation, long term plans of the main scientific tasks, which are still valid today, were drawn up. The main task of the Institute of Ethnography in the Slovak Academy of Sciences, and of all other institutions in Slovakia, up to the year 1960 should be the study of Slovak people's culture in its historical development with special attention being paid to the changes in recent periods. The need for such a program has a deeper explanation in that the knowledge and clarification of the historical development of people's culture in Slovakia has a special importance not only to Slovak science but also to European comparative ethnography. Foreign ethnographical experts of Slovakia often call this country the ethnographical museum of Europe. This attribute is due not only to the existence of

remnants of old cultures in Slovakia (in Slav regions of Europe, as for instance in Poland, the Ukraine and the Balkan peninsula, much older cultural manifestations can be found) but mainly to admirable richness and variety of cultural and artistic manifestations which cannot be found in any other European nation with such a relatively small area. The variety of Slovak people's culture can be explained by the historical development of this country which was affected to a great extent by the geographical position of Slovakia in the heart of Europe. Since olden times the territory of Slovakia was the main cross-road of Europe. Through it led the Danubian Road stretching from Western Europe to the Black Sea in the East. From the Baltic Sea in the North one road led to Asia Minor and one to Italy in the South.

Due to its geographical position Slovakia was exposed to frequent invasions and colonizations. Already in the fifth century A.D. this country formed the frontier between the two most numerous ethnical groups of Europe—Teutons and Slavs. In the ninth century the territory was the meeting place of eastern Byzantine culture with the western Roman culture. In the same time nomadic Magyars penetrated and settled down in the southern territories of Slovakia and even now form a foreign ethnical island in predominantly Slav eastern Europe. In the thirteenth century Slovakia was the most western European country through which the hordes of Asiatic Tartars swept but on the other hand it was at the same time the most eastern country in Europe where admirable Gothic monuments were erected. Influences of German colonization penetrated here from the thirteenth century onward and are to be seen in the typical construction of the towns dating back to the Middle Ages. Another wave of colonization swept the country in the fifteenth century when the Balkanic shepherd Valachs started to penetrate from the east along the Carpathian mountains. The influences of this colonization can still be seen in the life of mountainous shepherds today. After 1526, for more than a century, Slovakia was the most northern territory of Turkish dominated Europe.

All these military invasions and colonization movements left certain traces in the Slovak people's culture, but its core kept its Slovak and Slav character. Apart from these historical events the influence of local geographical conditions upon the development of Slovak people's culture should not be forgotten. Here, the culture of the mountainous Carpathians merges with the low-land Danubian culture.

In present times it is important that the ethnologists also study the reflection of actual economic changes in the field of culture.

As agrarian Slovakia is becoming industrialized, deep changes in the way of people's life are taking place. Therefore, taking this into account, the Institute of Ethnography of Slovak Academy of Sciences considers as its most important task the systematic collection of items from all fields of material and spiritual culture and social relations. The program formulated in 1952 demands that all collected material should be suitably documented in archives and later published in the form of completed thematic or territorial monographs. Out of this long term program two concrete research tasks arose: the study of culture and social life of Slovak peasants and the study of culture and social life of industrial workers.

For the research of culture and social life of Slovak peasants (led by J. Podolák) three regions in Slovakia were chosen. The first, Horehronie, consists of six villages in the territory of the upper Hron under the Low Tatra in the area of Banská Bystrica. These villages represent typical middle Slovakian mountainous country with traditional woodcutter and shepherd way of life. In this region farming is only a supplementary source of living. In present times this territory, like many other mountainous districts in Slovakia, is being industrialized, which gives the ethnologist an opportunity to study the problem of the transformation of an original peasant or traditional shepherd culture into a new culture of industrial worker. The second studied territory is Záhorie which represents the low country type of west Slovakian culture (Bratislava area). The main source of living is agriculture, specializing traditionally in the production of vegetables. This district, lying close to the Slovak-Austrian frontier in the proximity of Vienna, offers opportunities for studying the co-existence and mutual influences of the Slovak and Austrian people's culture. The third territory studied is in eastern Slovakia (Prešov area) where the historical development of traditional low country east Slovakian peasant culture and the laws of its co-existence with neighbouring Hungarian, Ruthenian, and Polish ethnics are studied. When the research is completed a picture will be obtained of three main types of people's culture in Slovakia. All the research is being carried out by teamwork. A group of fifteen to twenty workers is formed consisting of scientific, professional, and artistic workers together with photographers and university students. Each scientific worker has a stable theme of study which he has to follow up, evaluate the results, and then contribute to a joint written publication. To get a unified aspect of the collective work, the head of the research organizes discussion groups on individual themes during the course of the research and during the actual evaluation of the



Making hay at Upper Hron Valley, Low Tatra. Photo by Hideg 1956.
From the prepared regional monograph *Upper Hron Valley*.

results. In the research of Horehronie these stable themes are being followed up: types of inhabitation of the villages, people's architecture and housing, interior of the house, people's food, agriculture and shepherdry, wood carving, handicrafts, textile and leather work, national costumes, artistic expressions, social and family relationships, people's curing of sicknesses, people's beliefs, literary folklore, and musical folklore (songs, dances, musical instruments). The same themes are more or less used in other regions. At present, predominant attention is being paid to Horehronie and the collected and evaluated material has to be published in a collective monograph *Horehronie I*. On completion of this, attention is then going to be paid first to east Slovakia and later to west Slovakia. A synthetic study of the Slovak people's culture will be undertaken only after numerous regional complex monographic studies have been made.

The second main scientific research task of the Institute of Ethnography is the study of culture and social life of the Slovak industrial workers (headed by B. Filová). The aim of this long termed research is to clarify, with the help of ethnographic material, the whole historical development of the industrial working class in Slovakia and to reveal the position of its culture in the formation of the Slovak national culture. In the first period of this study only

such villages and districts are used where there is a possibility to study the original development of industrial employment of the Slovak people. The second period will be devoted to the study of workers' culture and social life in the larger industrial centers which were created during the period of capitalism, and finally the third period will cover industrial centers formed during the building of socialism. The village of Žakarovce in Spiš was chosen for the first part of the study. The results obtained in this village enable us to make some generalizations on the development of our working class, which had its beginning in feudalism. The study of Žakarovce was done in a form of a complex historical ethnographical monograph of a village. In this monograph all important aspects of the life of the people and their culture are dealt with. The method of research consisted of theoretical preparation, field research, and evaluation of material obtained. The monograph was published in 1956 under the title of *Banická dedina Žakarovce (The Mining Village Žakarovce)*. In spite of there being ten authors, the study represents a unified whole. Now the research continues in other districts.

Apart from these main tasks, in which collectively the whole Institute takes part, according to their respective specializations, and which result in a complex monographs of villages and districts, the Institute also carries out some smaller thematic research programs. In the first place there is the research of Slovak national costumes and creative art (S. Kovačevičová). The final aim of this research is to make a thorough study of national costumes all over the Slovak territory. Besides the internal staff there is a lot of external cooperation and a special commission is formed in this department for the research of people's dress and artistic expressions. The commission unites over twenty workers fifteen of whom are completing monographs on national costumes in different regions of Slovakia. Up till now the following monographs have been published—J. Markov, *Slovenský ľudový odev v minulosti (Slovak National Dress in the Past)*; S. Kovačevičová, *Ľudový odev v Hornom Liptove (People's Dress in Horný Liptov)*; V. Nosáľová, *Ľudový odev v Heľpe a Pohorelej (People's Dress in Heľpa and Pohorelá)*; and J. Pátková, *Ľudový odev v okolí Trnavy (People's Dress in the Surrounding of Trnava)*. Further monographs are being prepared. The completion of this research, in other more important regions, is expected in 1960; then a synthetic study on the Slovak people's dress will be undertaken. In the above mentioned commission, attention is also being paid to some special themes related to the artistic expression of the Slovak people. F. Bednárík published a book *Pastierske rezbárske umenie na*

Slovensku (Shepherds' Wood Carving in Slovakia) and for publication are prepared studies on people's jewelry, textile, embroidery and



Girl's costume at Žakarovce. Photo Hideg 1953. From the publication *Banická dedina Žakarovce (The Mining Village Žakarovce)*.

ceramics—as for instance the work of E. Plicková *Pozdišovská keramika (Ceramics of Pozdišovce)*.

In the same line as the research of people's dress, the thematic research of people's housing is also being organized in a commission. Further thematic circles of research encompass the study of agriculture, especially of agricultural instruments; then systematic attention is devoted to shepherding, fishing, to some handicrafts and their production, to people's food and ceramics. In the field of literary folklore a three volume work of *Slovenské ľudové rozprávky* (Slovak People's Tales) by B. Filová was edited. Finally also the problems of the history of Slovak ethnography are being dealt with. The monograph *Život a dielo J. E. Holubyho* (The life and work of J. E. Holuby) by J. Mjartan is just being published and J. Podolák prepares the publication *Slovenská etnografia v rokoch 1885-1918* (Slovak ethnography in the years 1885-1918).

The plans of the Institute do not forget the study of Slovak ethnic groups abroad. Up till now several systematic researchers have been undertaken in different regions of Hungary where approximately 300,000 Slovaks are living. The results of these studies will be published partly in a complex monograph of a village and partly in some specialized monographs. The research of Slovaks in Roumania is being also organized as well as, in perspective, the research of Slovaks in Yugoslavia.

Finally the Institute occupies itself with some problems of the culture of other nationalities inhabiting Slovakia. In this field special attention is given to the culture and social life of the Gipsies (E. Horváthová); to the Hungarian inhabitants in the south of Slovakia and to the Ruthenian villages in eastern Slovakia.

The scope of published studies grew proportionally with the growth of research activity. A special edition *Práce Národopisného ústavu SAV* (Studies of the Institute of Ethnography) was founded where since 1955 seven books have appeared and another three are now in the press.

Further, the Institute publishes the already mentioned journal *Slovenský národopis*, where studies, material contributions, notes, and bibliographies are published. Larger studies which are not published in the edition of book publications will appear in an unperiodical Almanac of the Institute of Ethnography. All publications have German, English or French summaries.

As previously mentioned the study of musical folklore is concentrated in a special department of musical folklore. Here systematic researches in the terrain are undertaken and older folklore funds are collected and preserved. After the publication of an important theoretical work of J. Kresánek *Slovenská ľudová pieseň zo stanoviska*



Women in festive costumes at a typical clay-house in western Slovakia. Photo Törey 1955. From the publication by J. Pátková *Ľudový odev v okolí Trnavy* (*People's Dress in the Surrounding of Trnava*).

hudobného (*Slovak Folk Songs from the Musical Point of View*), the material of collected songs is being published in an edition *Slovenské ľudové piesne* (*Slovak Folk Songs*) by F. Poloczec; up till now three parts have appeared. The up-to-date material on folk dances was published in *Slovenské ľudové tance* (*Slovak Folk Dances*). The

work of Š. Tóth, *Tanečné písmo* (*Dance Inscription*) is also interesting. In this, the author formed in practice a new verified system for notating folk-dance movements. The workers of this department take an active part in all more important undertakings of the Institute of Ethnography.

These results of the Institute have been obtained thanks to the full support of the Slovak Academy of Sciences and to the close cooperative aid given by external workers. A very good co-operation has been established between the Institute and the museums. It has to be mentioned that the Slovak museums have undergone many changes since the end of the second World War. Today there are several categories of museums in Slovakia, such as the central national museums, specialized museums for the whole of Slovakia (ethnography, archeology, technical sciences), regional museums, and district museums. The last types of museums have a generalized character and they therefore also contain ethnographical departments whose staff co-operates closely with the Academy. The most important institution for ethnography among the museums is the Slovak Ethnographical Museum in Martin which with its number and variety of expositions from the territory of Slovak nation places it among the greatest museums of this type in Central Europe. In the line of organization of ethnographical activities much is going to be expected from the recently founded Slovak Ethnographical Society. The main task of this society will be the organization of ethnographical undertakings on a large scale and providing a close co-operation of all ethnographical workers. One of its important duties will be the preparation of a Slovak Ethnographical Atlas.

A close contact is being kept with the professors and lecturers of the Chair of Ethnography at the Komenský's University who, together with the students, take an active part in the research programs of the Institute. The main interest of the Chair lies in the preparation and education of young ethnologists, and in this direction they are being helped by the scientific workers of the Institute who hold lectures on special topics (J. Mjartan, S. Kovačevićová, J. Podolák). The educational program at the University is directed mainly at the preparation of students in the field of Slovak and Slav ethnography, the question of general ethnography is not receiving primary attention.

For the time being Slovak ethnography is trying hard to fulfil the main tasks outlined in its long term program so that it can add its share to the ethnographical knowledge of European nations, and later it hopes to devote itself also to the problems of general ethnography.

"LA SAGESSE DES PETITS"

BY DR. P. D. SWART

Johannesburg, South Africa

"La sagesse des petits" is an expression employed by H. A. Junod in his "Life of a South African Tribe." He drew the attention to the very interesting phenomenon of the triumph of the small animal over the large in Bantu tales.

According to Junod¹, then, the underlying idea of these stories was the triumph of wisdom over brute force and strength. The smallest and most defenceless animals are selected to outwit the large ones. He also noticed this idea in tales other than animal tales where the dullards, the disinherited, and the hated make good and thus outstrip their persecutors. Junod ascribed the frequency of the theme of the triumph of wisdom over strength in Bantu tales to their social structure. At the head reigns the autocratic chief, who has the power of life and death over his subjects. We have a society in which "from the top to the bottom of the social ladder the strong dominate over the weak and combine in a wonderful way, to ensure the submission of the inferior."

The ingenuity of Junod's conclusions is clearly illustrated by the following quotation:

I see in these stories, as it were, a discreet protest of weakness against strength, a protest of spiritual against material force; possibly they may contain a warning to those in power from those who suffer. And who knows if their ultimate object be not to assert the value of the individual amongst his downtrodden people where the individual counts for nothing? If this is so, then African folklore possesses a greater and more philosophical value than would appear at first sight. In the collective state of human society it represents an aspiration to a state of things where the individual will have his due place. In this way it is prophetic. It can no longer be classified merely as an amusement for old women during the long evenings, or as a more or less intellectual parlour-game, it is a monument upon which the soul of the race has recorded, unconsciously perhaps, its ideals and aspirations.²

In South Africa Junod's supposition was supported by two authorities on folktales, Drs. Rautenbach³ and Hattingh.⁴ Hattingh, an eminent authority on folktales and a great pioneering spirit in that direction, points out that the ordinary member of the Bantu tribes finds in the stories an indirect way of avenging himself on the rulers who are keeping him in a state of perpetual oppression. The wily little Hare and his diminutive allies are therefore a personification of the ordinary subject, the oppressed who enjoys no special privileges

and who relies on his wit and commonplace to keep him from falling a prey to the rulers.⁵

Cardinal⁶ also, attributes the phenomenon of the small animal which triumphs over the large one through wisdom and cunning, to many centuries of oppression.

The opinion of Capelle deserves mention. He points out that the Negroes have the highest esteem for the properties of cunning and slyness which they place above brute force.

Kleine en nietige dieren winnen het in zijn eenvoudige vertellingen steeds van de groote en sterke, en dat hy dit motief zoo gaarne in zijn mondelinge overleveringen behandelt, macht hieraan worden toegeschreven, dat het Zwarte Ras, dat steeds onderdrukt is geweest, dat zoo lang als minderwaardige tegenover het blanke werd beschouwd, en in de Afrikaanse wildernis tegen zoovele wilde en gevaarlijke dieren heeft moeten strijden, geleerd heeft dat kundigheden en list eigenschappen zijn waarmede hij het in zijn strijd tegen zijn medemenschen en tegen de omringende dierewereld het verst kan brengen.⁷

Capelle is sadly mistaken in his assumption that the Negro's feeling of inferiority towards the white man has led to the phenomenon of the triumph of the small animal hero. Negro and Bantu folktales were created long before the contact between these races and the white races. This contact also has definitely not stimulated the creation of Bantu and Negro folktales, but has sounded its death-knell!

Junod's statements were very thoroughly examined by Mofokeng in 1954.⁸ He reaches the conclusion that Junod's statements are not applicable to all Bantu folktales. They do not embrace tales in which no chief appears or in which there is no battle between big and small animals, but between two small ones like Hare and Tortoise. It is not a protest against the all powerful chief when the child, covered with sores, or the hated child, gains the upper hand over the other children. These tales may even be older than the advent of the powerful chiefs and conquerers and may even at that time have had their meaning. Mofokeng continues as follows:

The limitations of Junod's interpretations arise out of his basic argument that the root idea of the stories is to be found in the triumph of wisdom over force. There are stories in which we cannot talk of force as part of the contrast. The race story is a good example. But this story has something in common with those stories in which we can rightly talk of force or strength. In the latter the contrast lies between the possession of strength on the one hand and its absence on the other. In the race story the important thing is not force but speed, and the contrast lies between the ability to be swift and the lack of that ability. In both cases it is the figure who lacks attributes round which the struggle centres, who wins. In other words it is the character who suffers from some disability, some handicap, who has some drawback—be it inborn or a social product—it is the figure who is helpless—

and hopelessly so in some cases—it is such a figure who triumphs over those that are not handicapped, not disabled, not helpless, as far as the attribute in question is concerned.

It is the character that is afflicted with this sort of helplessness that triumphs. It is in fact this very helplessness that triumphs. It is not wisdom or cunning that wins, they are merely the means of ensuring success for this helplessness.⁹

He points out that the hero is often aided by a friendly animal, such as a rat that takes a hated child out of trouble or the hero may also employ magic to confound his enemies.

When comparing the views of Junod and Mofokeng we find that both emphasize the contrast between the hero and the dupe. Junod however, emphasizes the contrast of the small animal matched against the large, the weak against the powerful, the triumph of the little wise one over his large opponent. Mofokeng employs a wider range and besides weakness in opposition to strength he also places the lack of speed to swiftness, cunning to stupidity.

When consideration is given to the views of Mofokeng, the following question presents itself: Is a popular hero of the Bantu folktale, like little Hare, really to be identified with helplessness? Is that the impression gained by the audience of a Bantu storyteller, or the people reading the stories? Is it a helpless little Hare who hires himself out to a larger animal to look after its little ones with the preconceived purpose of devouring them? Is it a helpless little Hare who taunts this bereaved animal and then gleefully makes his escape? Full of mischief and diabolical pranks, but *helpless*? NOT helpless! Is he helpless when he steals the meat belonging to large animals, requests them to open their mouths and then drops a red-hot stone down their throats? Is he helpless when he burns the Red Hare to death in the flames or the Duiker (antelope) in boiling water, or cruelly kills the leguan or binds the large animals at the drinking place and then quenches his thirst at his leisure? When Tortoise cleverly arranges the tug-of-war contest between two dull giants like Elephant and Hipopotamus he does not seem to be helpless and defenceless. He is clearly master of the situation. How helpless is Kabundi, the marten, when he tricks the elephant and causes him to slay his own mother?

This brings us to the next point. Mofokeng was quoted earlier as writing:

It is not wisdom or cunning that wins, they are merely the means for ensuring success for this helplessness.

With this I can also not agree. Your hero is a helpless person or animal . . . or he is *not*! If he is of small stature and he is endowed with wisdom and cunning, he is *not* helpless. Helplessness does *not* triumph, but wisdom, cunning and resourcefulness triumph! If little Hare or some other hero triumphs by the application of magic powers, then he has at his disposal a quality of which his enemies cannot boast and this disproves once again the theory of helplessness. It would seem that Junod's theory needs only a small modification. Instead of speaking about wisdom that triumphs over force, it should read that wisdom triumphs over all other attributes.

After stating his theory on helplessness, Mofokeng enlarges on it and places it immediately on an ethical level.

They say in Bantu that, like fingers of a hand, people are not endowed with equal ability. But having stated that, the Bantu are equally emphatic that a cripple or invalid is not to be thrown away. This may be a world in which the race goes to the swiftest, but when the swiftest has won the race and the strongest his battle, the less gifted must still have his place and his right to live. The tales are thus a re-assertion of the value of all, regardless of their abilities and talents—the normal as well as the handicapped, the big as well as the small, the swift and the slow.¹⁰

It is clear that the writer in this case credits the Bantu with ethical concepts which are really most modern. The rehabilitation of cripples and indigent people is a more recent occupation amongst civilized races. Folktales have their origin often in the dim and distant past. One doubts whether such a strong ethical concept was recognized amongst the Bantu at that time. Primitive peoples displayed very little sympathy towards their aged,¹¹ cripples, and otherwise handicapped. Were cripples not sometimes slain for the reason that they were a handicap to the tribe? Was the weakest of a set of twins not sometimes put to death?¹² Were aged members of the tribe not left behind because they became a burden to other members on their journey?¹³ Skinsore, the boy covered with sores, was undoubtedly illtreated by his tribe and comrades. He was despised. Members of his own family had not time for him. Not only the chief, but also the ordinary members of the tribe were not at all to be found for the theory that disabled or handicapped members of the tribe should have a rightful place in such a tribe.

In a discussion of this type however, it is advisable to make a difference between animal tales and human tales (*i.e.* in which the characters are human beings). In these human tales the hero is not guilty of the excesses that his counterpart in the animal tales allows himself. Any tendency towards ruthlessness on the part of these

human characters is well motivated. This is not the case as regards our animal hero. His cruelty towards the large dupes often seems unwarranted and unmotivated. Clearly the action of our animal hero must be seen within the framework of a wider concept which embraces all the animal tales. To put it more clearly: the actions of the hero must not be seen in the light of a single episode, but in a complete cycle in which animal stories seem to arrange themselves. The actions of little Hare or Tortoise therefore sprout from one single idea (*e.g.* the feud against the chief) and in that light it must be considered. The essential difference between the human and the animal tale is that the former seems to be more narrow than the latter. One particular story embraces one particular *idea* and with the next story the idea as well as the characters have changed.

Let us revert however to the animal tale which undoubtedly is of a greater age than the human tale.

The ideas of Junod can well be accepted when a few small modifications have been made. Firstly the emphasis on wisdom is pitted against all other qualities and not merely against force. Secondly, although the idea of protest against chiefs and authority is certainly acceptable, I feel that the actual germ of this idea is older and at the time of its origin did not apply to chiefs, elder brothers, etc. The idea of protest is probably older and developed earlier. It was born perhaps in the days when man considered animals to be his equals. He retaliated against these creatures in his stories. Strangely enough, tales of brave and reckless hunters who conquer the mighty lion, buffalo, or elephant are almost non-existent amongst the Bantu. (Compare here the many hunting stories in Greek Mythology). No, the Bantu used a subtler way of vengeance. He did not present himself as a fearless hunter conquering these powerful animals. Instead he chose to humiliate them by causing them to be defeated time and again by an insignificant little animal. Could he have selected a more ideal animal for this role than Tortoise? Tortoise the slow, the weak, the small? Weak little Tortoise conquers mighty Elephant. He conquers little Hare and Stembuck who often have proved themselves too fast and too wily for the humans. Mofokeng has proved Tortoise to have been the original hero in the folktales of Africa.¹⁴ Many reasons are given for the popularity of Tortoise, *e.g.*, his wisdom, his longevity, the almost utter absence of enemies, etc., but have we not the real reason here?

Presuming the hypothesis is correct so far, we now arrive at a point where the authority of the chief becomes a great force in Bantu tribal life. How long this development took is impossible to say, but

instead of directing their tales against the large animals as such, these animals are now looked upon as symbols of the autocratic chiefs. Elephant, Lion and Leopard are now tribal chiefs and the ordinary tribesman sees himself represented in the wily and small animal hero. The subtle protest against the large animals has now developed into a more virile protest against the chief. Mofokeng pointed out that Tortoise, the original hero of animal tales in Africa has been replaced in most tales by Hare. Does this displacement of Tortoise by Hare not perhaps correspond with the more virile protest against the chief? Mofokeng writes as follows about the change from Tortoise to Hare:

Another possible reason lies in the fact that the Tortoise in most stories have been raised to the dignity of a perfect hero, an almost spotless character whose very perfection has rendered him unsuitable and useless for the part of a mischievous, faulty, yet withal that, a lovable hero so popular among the tribes.

Is the prominence of little Hare due to this transition of real animals to the personification of autocrats?

NOTES

¹ Junod, H. A., *The Life of a South African Tribe*. (London 1913) Part II, pp. 204-5.

² *Ibid.*, p. 205.

³ Rautenbach, S. C. H., *Die Wording van 'n Siklus in die Afrikaanse Diersprokie*. (Unpublished D.Litt. thesis, Witwatersrand University, 1949).

⁴ Hattingh, S. C., *Sprokiesvorsing*. (Johannesburg 1950.)

⁵ *Ibid.*, p. 67.

⁶ Cardinall, A. W., *Tales told in Togoland*. (London 1931), pp. 125, 138.

⁷ Capelle, H. van: *Mythen en Sagen uit West-Indië*. (Zutphen 1926) p. 205.

⁸ Mofokeng, S. M., *The Development of Leading Figures in Animal Tales in Africa*. (Unpublished thesis for Ph.D. degree at Witwatersrand University, Johannesburg, 1954, Chapter V.)

⁹ *Ibid.*, p. 294.

¹⁰ *Ibid.*, p. 295.

¹¹ Junod, Part I, pp. 131, 173, 210.

¹² *Ibid.*, p. 296, Brown, J. T., *Among the Bantu Nomads* (London 1926) p. 65.

¹³ Brown, p. 124.

¹⁴ Mofokeng, *op. cit.*, Ch. V.

THE SEA CRAB

BY GUTHRIE T. MEADE, JR.

Bloomington, Indiana

There is a great wealth of folk material circulating throughout the United States which has remained relatively inaccessible to the printed page: This is the category of the obscene. Pornographic songs, stories, jokes, and anecdotes are probably the purest form of folksay in existence. Most of the printings that have been made of this material have been through private enterprise and have had small distribution.

The Sea Crab is an example of such an oral tradition. Although relatively obscure,¹ this song has been transmitted over a large area and has persisted, without the aid of the printed page, for over three hundred years. The story also occurs in prose form in an early French manuscript around 1610.

The earliest known version of the ballad appeared in the Percy Folio Manuscript,² with the approximate date of transcription as c. 1620-50. This text was printed in the *Bishop Percy's Folio MS.*³ in 1868, and in Farmer's *National Ballad And Song*,⁴ a private printing, 1897. The text below is from Farmer.

It was a man of Affrica had a ffaire wiffe,
ffairest that euer I saw the dayes of liffe:
with a ging, boyes, ginge! ginge, boyes, ginge!
tarradidle, ffarradidle, ging, boyes, ging!

This goodwiffe was bigbellyed, & with a lad
& euer shee longed ffor a sea crabbe.
The goodman rise in the morning, & put on his hose,
he went to the sea syde, & followed his nose.

Said, "god speed, ffisherman, sayling on the sea,
hast thou any crabbs in thy bote for to sell mee?"

"I haue Crabbs in my bote, one, tow, or three;
I haue Crabbs in my bote for to sell thee."
The good man went home, & ere he wist,
& put the Crabb in the Chamber pot where his wife p——.

The good wiffe, she went to doe as shee was wont;
vp start the Crabfish, & catcht her by the C——.

"Alas!" quoth the goodwiffe, "that euer I was borne,
the devill is in the ——pot, & has me on his horne."

"If thou be a crabb or crabfish by kind,
thoule let thy hold goe with a blast of cold wind."

The good man laid to his mouth, & began to blowe,
Thinkeing therby that they Crab wold lett goe.

"Alas!" quoth the good man, "that euer I came hither,
He has ioyned my wiffes tayle & my nose together!"

The good man called his neighbors in with great wonder,
to part his wiues tayle & his nose assunder.

In 1824, Charles Kirkpatrick Sharpe recorded a version of the song in his early rare edition of *A Ballad Book, Popular & Romantic Ballads & Songs Current in Annandale & Other Parts of Scotland*. (Three hundred and fifty copies of the book were privately reprinted in 1883).⁵ Sharpe notes "that this gross old ditty is founded on a story in 'Le Moyen de Parvenir', a book of which the extreme wit is at least equalled by its beastliness."⁶

Our gude wife's wi' bairn, and that's of a lad
And sho's ta'en a greenin' for a fish crab.
With my hey jing, &c.

Up gat our gudeman, and cleekit to his claithes,
And he's awa' to the sea-side, trippin' on his taes.

"Have ye ony crab-fish?" — "One, two, three.
Tippence is the price o' them gin you and I'll agree."

He's pu'd out his purse, and bought the biggest one,
He's put it in his nicht mutch, and he's come toddlin' hame.

He wadna put it on the dresser, for fylin' a' the dishes,
But he pat it in the chalmer pot, where our gude wife p——.

Up gat guid wife, an' for to mak' her dam,
Up gat the crab-fish, and took her be the wame.

Up gat the gudeman, to redd the fish's claws,
Up gat the crab-fish, and took him by the nose.

The only other version which was encountered in print appears in the *Journal of the Folk Song Society*, London, 1905.⁷ This version was transcribed orally from the singing of a Mrs. Ovard, at Langs-port, England, August 15th, 1904. The text, although incomplete,⁸ is assuredly the same song as the previous two versions. The five stanzas which she sang are recorded below.

There was a little man and he had a little wife,
And he loved her as dear as he loved his life.
Mash a row dow dow dow diddle all the day
Mash a row dow dow dow diddle all the day

One hour of the night my wife fell sick,
And all that she cried for, a little crab fish;

Then her husband arose and put on his clothe's,
And down to the seaside he followed his nose;

"O fisherman, O fisherman, can'st thou tell me?
Hast thou a little crab fish thoust could sell me?"

"O yes, O yes, I've one, two and three,
And the best of them I will sell thee."

In America the song seems to have flourished over a large area. (I have encountered two versions in oral tradition and have heard that another has also been collected in Ohio. My first contact with the song was through Jerry Santangelo of Brooklyn, New York, who had learned it from an old Irishman residing there. No knowledge of its background could be procured beyond this point, but the version is clearly of Irish influence.)

There was a little man and he had a little horse,
A saddle and a bridle and he threw his legs across.
Daddle dum, O Mister Daddle Dum a Day.

He rode and he rode till he came to a brook,
There he spied a fisherman with a line and hook.

"O fisherman, O fisherman, O fisherman, you see,
Have you got a little crab-fish you can give to me."

He took the little crab-fish by the backbone,
Throw'd it o'er his shoulder and he jigg'd off home.

When he got home he couldn't find a dish,
So he threw it in the pot where the old lady p——.

When the old lady got down for to do you know what,
That dirty little crab-fish grabbed her by the t——.

"O husband, O husband, as sure as I am born,
The devil's in the ——pot and giving me the horn."

One got the mop and the other got the broom,
And they chased the little crab-fish all around the room.

The final version, a fragment, was collected in Monroe County, Indiana, from Mr. Garland (Jack) South. Mr. South stated that he had heard this song from two different sources about fifty years ago in Black Jack (Monroe County), Indiana. Although he remembered only four of the verses, he retained other episodes from the story in his memory: (1) The craving of the crab by the pregnant woman; (2) the acquiring of the crab by the husband; (3) the throwing of

the crab into the chamber pot; and (4) the seizing of the woman's lower extremities by the crab. He also remembered both of the refrains.

Old woman got up the pot to feel,
 Sea crab grabbed her by the heel.
 Tee raddle, tee raddle, dinky dinky day,
 or
 Tee why rollie buckaroo.

Old man jumped up to button on his clothes,
 Sea crab grabbed him by the nose.

"Old woman, old woman, ain't this a pretty pass,
 To find my nose so close to your —."

"Old man, old man, that's no crime,
 For it's been there ten thousand times."

Le Moyen de Parvenir, referred to above by Charles K. Sharpe, is a collection of French tales and anecdotes in the style of the *Decameron*.⁹ The book was originally written about 1610, and has been attributed to several authors, Francois Berolde de Verville, 1556-1612, being the most probable.¹⁰ *The Sea Crab* is one of the many tales included in this book.¹¹

The following is a brief synopsis of the tale: A French governor, Chenu d'Orleans, buys a choice lot of sea-crabs while in town. After having brought them home, he stores them near the chimney. One crab escapes unnoticed and hides behind the drapes while the others are taken into the kitchen to be put in a stew. During the night, the crab wanders through the house searching for a drink, and eventually falls into the chamber pot. Later the woman goes to the pot and the inevitable happens. She screams that a ghost is biting her, and her husband comes to assist her. He attempts to blow against the crab so that it will release its hold from his lady. The crab, however, grabs the man's nose with his free pincer, and the two remain in this position until the butler releases them by removing the crab's pincers.

In comparing these various versions, three distinctive features have been selected as useful bases for correlation: (1) Phrasal similarities; (2) parallel idiomatic expressions; and (3) the trait distributions. Phrasal similarities, oddly enough, occur only between two texts, the Brooklyn-Irish and the *JFSS* versions. They share three phrasal similarities, two of which also bear possible relationships with the Percy text. 1) The resemblance of the nonsense refrains, "diddle all the day"—"daddle dum a day." Refrains of this type, however,

are probably quite common throughout Britain and subject to inclusion in any text. 2) The homogeneity of "there was a little man and he had a little (wife) (horse)," which appears as the first line of both texts. The Percy Manuscript, in its opening line, contains the passage, "it was a man of Africa had a fair wife." Consequently we have a possible development of change through oral transmission: man of Africa had fair wife—little man had little wife—little man had little horse. 3) Upon meeting the fisherman, the purchaser of the crab remarks, "O fisherman, O fisherman," etc., in contrast to the remark "god speed, fisherman," etc. made in the Percy text. A development of change, although less profound, can also be observed here.

As an example of the use of idiomatic speech in oral transmission, a few comparisons can be made between the corresponding stanzas containing contrasting phraseology of the various ballad versions. Stanza two of the Percy text, "this goodwiffe was bigbellyed, & with a lad/& euer shee longed ffor a sea crabbe," and stanza one of the C. K. Sharpe text, "our gude wife's wi' bairn, and that's of a lad/and sho's ta'en a greenin' for a fish crab," are synonymous. The two stanzas are basically identical except for the conversion of the locutions "bigbellyed" and "longed ffor" to "wi' barn" and "ta'en a greenin'," the same meaning being retained in both cases. The first line of stanza three of the Percy text, stanza two of the C. K. Sharpe text, and stanza three of the *JFSS* text read respectively: "The goodman rise in the morning, & put on his hose"—"Up gat our gudeman, and cleekit to his claithes"—"Then her husband arose and put on his clothes." In the two English texts the husband 'puts on' his attire, but in the Scotch text he 'cleekit to his claithes' (snatched them up hastily). Here the meaning is altered in the conversion. The last line of the couplet in stanzas four of the C. K. Sharpe text and the Brooklyn-Irish text read respectively: "He's put it in his nicht mutch, and he's come toddlin' hame"—"Throw'd it o'er his shoulder and he jigged off home." The circumstances presented here are similar in their thought, but differ greatly in their treatment. The idea of carrying the crab home is common to both versions, but the way in which it is carried and the manner in which he walks home are not. The latter divergence is a third example of idiomatic change. Although literally the expressions "toddlin'" and "jigged off" may mean two entirely different things, figuratively the meaning could be precisely the same. The absence of any episode similar to these among the remaining versions increases the importance of this

relationship. It would be hard to diagnose, however, whether these two episodes are derived from a separate or common origin.

Examining the six sources more carefully, I have isolated fourteen traits and their variations which I believe to be indigenous to the story. Each trait appears in at least two of the six versions and ten of the components appear in three or more. Accepting the strong possibility that each of these versions is the product of an extensive oral tradition which began at the beginning of the 17th century or earlier, it will be interesting to compare the distribution of the traits. The fourteen principal components are as follows:

1. Woman craves sea crab.
 - a. Woman is pregnant.
 - b. Woman is sick.
2. Man arises and puts on attire.
 - a. Man puts on his clothes.
 - b. Man puts on his hose.
3. Man goes to sea side.
 - a. "Follows his nose."
 - b. "Trippin' on his toes."
4. Crab is acquired from a fisherman.
5. Fisherman is in possession of three crabs.
6. Choice crab is chosen.
7. Man carries crab home.
 - a. Man puts crab into night bag and toddles home.
 - b. Man throws crab over his shoulder and "jiggs off" home.
8. Crab enters chamber pot.
 - a. Man throws crab into chamber pot.
 - b. Crab falls into chamber pot.
9. Crab seizes woman when she sits on chamber pot.
 - a. Crab seizes woman's pudendum.
 - b. Crab seizes woman's belly.
10. Woman cries out upon being attacked by the crab.
 - a. Woman exclaims that devil is poking her with his horn.
 - b. Woman exclaims that a ghost is annoying her.
11. Husband attempts to release his wife.
 - a. Husband attempts to blow against crab.
 - b. Husband attempts to cut crab's pincers off.
12. Husband's nose is grabbed by the crab.
13. Husband remarks about the nearness of his nose and his wife's nether regions.
14. Crab's pincers are removed.
 - a. Pincers are removed by neighbors.
 - b. Pincers are removed by the butler.

The following chart shows the distribution of these traits.

DISTRIBUTION OF PRINCIPAL TRAITS						
Trait	A	B	C	D	E	F
1		a	a	b		(a)
2		b	a	a		
3		a	b	a		
4		*		*	*	
5		*	*	*		
6			*	*		
7			a		b	
8	b	a	a		a	(a)
9	a	a	b		a	(a)
10	b	a			a	
11	a	a	b			
12	*	*	*			*
13		*				*
14	b	a				

Key:

* Distribution of traits without variation

a-b Distribution of traits with variations

Texts: A - Le Moyen

D - JFSS

B - Percy Ms.

E - Brooklyn-Irish

C - C. K. Sharpe

F - Indiana

The fourteen traits can be divided into two separate categories: (1) Necessary, i.e., necessary to the plot of the story, and (2) incidental, i.e., serving merely to add color to the tale. Traits eight, nine and twelve are in the former category and the remainder are in the latter.

Another division can be made among the fourteen traits as to those which have variations and those which do not. In nine of the fourteen components variations exist, although three of these variations occur only in the prose text. The possible value obtained from the study of these deviations in traits is self evident. Changes and reductions suggest a long period of oral transmission, whereas the absence of a trait suggests only a fragmentary form. In the traits which have variations, prevalence of occurrence has been selected over age of manuscript as the factor determining the *a* variant.

Excluding the prose version from immediate examination, it is probable that the original ballad composition, the archetype, contained each of these fourteen traits in one form or another. The

Percy Manuscript, the earliest and most complete of the ballad texts, contains twelve of the components. Ten of these appear as the prevalent form. Some evidence of degeneration occurs in each of the succeeding versions, although re-creation can also be observed in the variation of the traits.

In discussing the relationship of versions by their components, it is convenient to separate the traits into five groups: Group I—Traits 1-2-3; Group II—Traits 4-5-6; Group III—Traits 7-10-13; Group IV—Traits 8-9-12; Group V—Traits 10-11-14.

GROUP I: Our chief concern in this group is between versions B, C and D, the three English texts. Each version contains all three traits, although they are comprised of separate variations. For a clearer picture of this, look at traits one, two and three on the chart. The prevalent variant of each trait appears in two of the three versions in every instance. Hence trait one links B and C as opposed to D; trait two links C and D as opposed to B; and trait three links B and D as opposed to C. If we assume the prevalent variants to be the earlier ones, this distribution forms a triangle indicating the existence of a prior version from which all the variants have germinated.

GROUP II: The traits in this group are centered around the episode with the fisherman and have no variations. Version B contains components four and five; C contains five and six; D contains four, five and six; and E contains four. In trait six, a unique relationship can be observed between versions C and D, another indication of an earlier existing text.

GROUP III: The three trait relationships in this group are all singular analogies between British and American texts. Trait seven, which was discussed earlier in terms of its idiomatic contents, shows a unique linkage between the Sharpe and Brooklyn texts. In fact, this is the only real tie, with the exception of necessary trait eight, between these two versions. Trait ten shows another unique analogy between the Percy and Brooklyn texts. A variation of this trait is to be found also in the French prose version. A third unique relationship, between the Percy and Indiana texts, is to be found in trait thirteen.

GROUP IV: The three traits which have been classed as necessary appear in nearly every version and form the crux of the story. The only point of interest within these traits appears in version C where a redaction in component nine alters the point of seizure by the crab to the region of the abdomen. This variation seems wittier than the *a* form, in regards to the woman's condition in versions B

and C. This redaction, however, does not seem to have been too influential in transmission, since it does not occur in any of the other available versions.

GROUP V: Apart from the three necessary components, the prose version shares three trait affinities with the Percy text, two of which might be called unique. Trait eleven, however, is the only component which does not vary between the two texts. It is unusual that the incidental trait affinities between these two versions are almost lacking among the other texts, with the exception of trait ten, which appears in version E.

In addition to the principal traits already discussed, it might be wise to mention two other seemingly localized traits which appear in individual instances: 1) In version F, stanza four, wife responds to husband's witty remark (T-13) with an even wittier retort. 2) In version E, stanza eight, a new conclusion is introduced into the story, which depicts the couple chasing the crab around the room with broom and mop. Although these two traits have not been included among the principal components, this is by no means an exclusion of their presence in an unknown archetype. On the contrary, the components appear to fall into place with the rest of the text quite naturally.

Due to the lack of versions available for study, no definite hypothesis can be made regarding the historical and geographical backgrounds of the story. Certain evidenced assumptions can be offered, however, as generalized prerequisites for a more thorough study when it can be accomplished. For discussion purposes, these assumptions take the form of three points: (1) The genesis and original form of the ballad. It can be safely stated that the ballad has its roots at least as far back as the early 17th century and probably even earlier. The examination of the trait distributions strongly indicated that the early 17th century Percy Manuscript fell far short of being the original form. Strong suspicions lead this writer to believe that the original form contained all fourteen of the principal traits as well as the two localized traits. (2) The antiquity and original form of the narrative. There are three possibilities as to the origin of the story: (a) That the tale was created and in its original form in the *Le Moyen de Parvenir*; (b) that the tale was adapted from the ballad; or (c) that the song and the *Le Moyen* story were both developed from a third oral source, probably an anecdote, with a possible ultimate connection with a medieval fabliau. The last theory is most probable, due to the many inconsistencies existing between the two genre of the narrative. (3) The existing circulation of the

narrative. At present, printed collections of this type are almost non-existent in Great Britain and America, and, although more common in France, still inaccessible to the foreign scholar. It is this writer's belief that the song is still quite common in oral tradition throughout Great Britain and America and that possibly a prose form still exists in France or other parts of Europe.

NOTES

¹ There is no record of this song in the Library of Congress Checklist of Folk Song, or the Indiana University Archives of Folk and Primitive Music.

² *Percy Folio Manuscript*, p. 462.

³ Frederick J. Furnivall and John W. Hales, *Bishop Percy's Folio Manuscript* (London, 1868), four volumes, Vol. IV, pp. 99-100.

⁴ John S. Farmer, *National Ballad and Song* (Privately printed for subscribers only, 1897), IV, p. 14-15.

⁵ Charles K. Sharpe, *A Ballad Book* (Edinburgh, privately printed, 1883), II.

⁶ *Ibid.*, p. 11.

⁷ C. J. Sharp, "Folk Songs Noted In Somerset and North Devon," *Journal of the Folk Song Society* (London, 1905), II, p. 28.

⁸ Probably omitted for reasons of modesty.

⁹ Francois Berolde de Verville, *Le Moyen de Parvenir* (Holland?, 1738).

¹⁰ Attributed also to Rabelais, T. A. d'Aubigne, and Henri Estienne.

¹¹ *Le Moyen*, p. 297.

¹² The following is a bibliography of books (uncovered after this article had gone to press) which contain additional versions of the Sea Crab, from both oral and literary sources: Antoine d'Ouville, *L'Elite des contes* (Rouen, 1680); reprinted by Jouaust (Paris, 1883), Vol. I, p. 181; C. E. Roybet, *Bouchet, Les Serees* (Paris, 1873), Vol. II, p. 36; Franco Sacchetti, *Raccolta De Novellieri Italiani* (Milano, 1815), Vol. 22, p. 243; Albert Wesselski, *Der Hodscha Nasreddin* (Weimar, 1911), Vol. I, no. 313, p. 178; reprinted from J. A. Decourdemanche, *Sottisier de Nasreddin-Hodja* (Bruxelles, 1878), no. 277; Friedrich S. Krauss, *Anthropophyteia* (Leipzig, 1904), Vol. I, pp. 151-153 (two versions); Lena Maria Coster-Wijsman, *Uilespiegel-Verhalen In Indonesie* (Santpoort (N.H.) 1929), no. 44, p. 99. Two versions of the ballad appear in the Vance Randolph unpublished collection, copies of which appear in The Institute of Sex Research.

Nils Lid

In Memoriam

On April 30, 1958, at the age of sixty-eight, Professor Nils Lid died in Oslo, Norway.

Professor of Ethnology at Oslo University, Director of the Norwegian Institute for Folk Life Research, and editor of *Norveg*, Nils Lid was a source of inspiration to students, a generous contributor to the work of his colleagues, and a kind friend to all who needed his help. His research on the Norwegian dialects gained him influence on important governmental language commissions and conditioned the subsequent development of the Norwegian language.

The world of scholarship will miss his sensitive understanding; those of us who were fortunate enough to be his friends will miss, in addition, his considerate attention to our own work.

BOOK REVIEWS

FOLKSONGS AND JAZZ

BASIN STREET, CE N'EST PAS A MONTPARNASSE: A FRENCH VIEW OF JAZZ: A REVIEW ARTICLE

BY DANIEL G. HOFFMAN

Swarthmore College, Swarthmore, Pennsylvania

Jazz: Its Evolution and Essence. André Hodeir. (New York: Grove Press, 1956). Pp. ix + 295. \$3.50, boards; also available in paper, Evergreen Books, \$1.75.

Anyone who has followed the international fortunes of American jazz, or has toured Parisian cellar clubs with a discriminating ear, well knows what a tremendous effect our music has had upon the French imagination. Ever since the Quintet of the Hot Club of France, French musicians have eagerly participated in this American idiom. And we, in humility, must admit that it took the efforts of such French critics of the '20's and '30's as Hughues Panassié and Robert Goffin to convince many American intellectuals that jazz was indeed an art form worthy of their scrutiny. French critical interest paralleled the early experiments of Paris-oriented composers in extending the resources of modern music by borrowing new instrumental effects from jazz. Ravel, Shostakovitch, Honneger, and Milhaud all anticipated the occasional jazz idiom of such Americans as Gershwin, Copland, and Bernstein. Thus the publication in English of *Jazz: Its Evolution and Essence* by the scholarly musician André Hodeir is a significant moment in the evolution of jazz criticism. As the only work of jazz criticism available in a paperbound edition, Hodeir's bids fair to have an important influence on American attitudes toward the music.

Hodeir's study comes along at a moment significant in the history of jazz itself. The evolution, since the second world war, of new styles—bop, cool, progressive, modern—has been accelerated almost to the point of desperation. The search for individuality of personal expression was tremendously influenced by the development in modern composition of atonal styles. The engrafting of atonality onto jazz represents the second great debt of jazz to classical music—the first having been in the instrumentation of the jazz band, especially the large band which adapted to jazz needs the instrumental balance of the semiclassical orchestra. The currents of influence and counter-

influence between jazz and contemporary composed music have become ever more intricately tangled. With the addition to jazz of such sophisticated influences, an awareness of the essentiality to jazz of its basis in folk music has noticeably decreased. New Orleans, or reconstructed Dixieland, or Chicago style—call traditional jazz what you will—has for the past decade seemed to many jazzmen the anti-thesis of the kind of music they wished to play. Traditional jazz is what they were freeing themselves from; bop, or progressive, or cool, or modern was the fruit of their new freedom.

André Hodeir, reputedly an able performer of the new music and obviously an ardent apostle with sound musical training and a literary flair, is the first critic of serious intentions and intellectual stature to assess the jazz of the current generation. His book is a fine achievement, a necessary addition to the library of the jazz aficionado. Yet I must temper my welcome with serious reservations of both Monsieur Hodeir's method and his conclusions, insofar as he concerns himself with the backgrounds of contemporary jazz: the backgrounds first of traditional jazz from which the styles of the moment are a reaction, and then the backgrounds of American Negro folk music from which that traditional jazz evolved.

Monsieur Hodeir writes in a spirit of disarming candor, of ingenuous reasonableness. His introduction is prefaced by an epigram from Camus—"Where lucidity reigns, a scale of values becomes unnecessary." He seeks an Olympian tone. Quotations from or references to Racine, Valéry, Mozart, Cocteau, Malraux form a ground bass against which Hodeir elaborates analyses of the music of Dickie Wells, Cootie Williams, Charley Parker, and Miles Davis. The attempt is worthy: to discuss jazz in the context of the great arts and artists of western culture. The peak reached, however, is not Olympus but Montparnasse. These names bruited about the cafés of St. Germain des Prés do not fully provide a satisfactory matrix for discussing jazz. Another element essential to a balanced view is the summoning up of the history of Afro-American folk music, the development of jazz as the instrumental expression of folk vocal styles, the evolution of the jazzband from the street-walking skiffle outfits, and the creation in jazz of a method of communal composition, a unique style of controlled contrapuntal improvisation.

Hearing a Parisian jazz outfit play "Muskrat Ramble" in respectably authentic New Orleans style, and learning on inquiry that none of its members had ever been closer to New Orleans than Marseilles, I have wondered how the European musician who learns jazz from recordings or from the ebullient concerts of Sidney Bechet

and Louise Armstrong can react to the music as Americans do. Monsieur Hodeir, whose reaction to traditional jazz is to play as differently from it as possible, not to imitate it, is temperamentally inclined to minimize such music, to dismiss it as a primitive phase, a crude attempt, a timid effort toward musical self-realization. This is perhaps a bias necessary for the European, but it is a bias nonetheless, a bias which the sweet reasonableness of a critical prose style should not be allowed to hide. "True, the effort of the New Orleans pioneers to form a new language still deserves respect," he writes. "Esthetically, however, their work was a failure." And again, "The musical ideas of the pioneers, as far as we know them, seem rather ridiculous to us." Hodeir finds Armstrong's Hot Five characterized by "rhythmic mistakes." In fact, in his chapter on eight recordings by this early band Hodeir concludes, "It may be stated without fear of contradiction that in them Louis Armstrong simply does not play the same kind of jazz as his musicians . . . [These recordings] show us a great innovator working within the framework of a tradition which had given him his start but which his own evolution had already rendered obsolete." This is pejorative writing. Hodeir's judgments are scarcely objective, based as they are upon an *a priori* rejection of New Orleans jazz as an obsolete idiom in which it is impossible even in 1925 to have achieved anything better than esthetic failure or ridiculous rhythmic mistakes without abandoning the tradition itself. He fails to recognize that Satchmo at his best is the fulfillment of New Orleans jazz, not a transformation into something else.

Hodeir's preference for the modern over the traditional compounds a methodological error in his review of jazz history. Combatting the obviously simplistic notion of "pure" Negro jazz—a notion more typical of French romanticism than of responsible American criticism—Hodeir denies the alleged Negroid purity of the music by showing how different is even early traditional jazz from native African music. Arguing that the American Negro's "borrowing the instruments" of European musical tradition "meant also borrowing musical material," Hodeir claims that "most of the repertory of the first Negro bands . . . consisted, not of blues, but of military marches, quadrilles, and polkas . . . [which] more closely resembled the concerts given by French brass bands" than they did Negro or African materials. One cannot so blithely dismiss the blues, or the formative influence of Negro musical traditions. In an article, "Jazz: The Survival of a Folk Art" (which has appeared in France)¹ I argued that New Orleans jazz was characterized by a dramatic tension between the European elements noted by Hodeir and the instru-

mentalized perpetuation of elements from Afro-American musical tradition. These Hodeir either has not encountered (few of the recent LP recordings of Negro folk music are widely known in France), or, having heard them, he did not find them relevant to his thesis.

Hodeir's sophistication in viewing jazz as primarily an individualistic art form actually perpetuates an attitude long characteristic of French jazz criticism. Despite his technical analyses of performances and the poised coolness of his argument, Hodeir's book is just as impressionistic as was Panassié's *Hot Jazz* of twenty years ago. The real difference between them is simply in the choice of normative jazz styles. For Hodeir, Charley Parker is *le poète maudit du jazz*, the tragic rôle Bix Beiderbecke played on a different horn to the critic of a different generation. Both books are important, both are sensitive reactions to a musical achievement predominantly American, and both bring us refreshing insights as they view our music from a vantage point quite different from our own. But Hodeir must be charged with an unhistorical overemphasis of the individual in the evolution of jazz and a failure sufficiently to acknowledge the roots of jazz in American Negro folk music.

Yet Hodeir's point of view does not seem to me entirely attributable to his distance, in Europe, from the American experience which might make such acknowledgment more apparent. He reflects the attitude of many American jazzmen—many Negro musicians at that—toward the history of their own music, their own heritage. The whole notion of the Negro as a folk people, of Afro-American music as the chants of peonage, seems a concept distasteful to the urban musician who seeks as much individualization as possible within the framework of the jazz idiom. It is both ironic and lamentable that in the present movement toward racial integration the performers of jazz, whose predecessors pioneered in assimilating the musical heritage of both races, should now ignore or deny their Negro heritage. That denial may seem necessary for them, but it should not be so for the critic and appreciator of their music. Perhaps New Orleans jazz and its derivative styles will eventually die out except as nostalgic revivals—by white musicians like Lu Watters, Turk Murphy, and Bob Scobey in San Francisco—give them resuscitation. Perhaps all that will remain in contemporary jazz of the folk-based background of Afro-American music will be such non-European musical concepts as the subordination of melody to harmonics and of harmonics to rhythm, the use of brasses for melodic leads, retention of vocalized performance styles through transference to reed or mouth-

piece of the voicebox's vibrato, and use of the plucked tonal bass. Perhaps contemporary jazz will retain also the idea of collective improvisation within a framework of shared musical traditions. Even if those traditions come increasingly from the symphonies of Darius Milhaud instead of from the Louisiana canebrakes, can we not say that the debt of the coolest of modern jazz to the hottest of Afro-American folk music is great and lasting?

NOTES

¹ *Perspectives USA*, no. 15 (Spring, 1956), 29-42; "Survivance d'un art populaire," *Profils* 15, pp. 143-156. See also my article, "From Blues to Jazz," *Midwest Folklore*, V (Summer, 1955), 107-114.

American Balladry from British Broadside: A Guide for Students and Collectors of Traditional Song. G. Malcolm Laws, Jr. (Philadelphia: The American Folklore Society, *Bibliographical Series*, Vol. VIII, 1957). Pp. xiii + 315.

Volume VIII in the *Bibliographical Series* of the American Folklore Society concludes the general survey of living American balladry that Dr. Laws and I began in 1948. "It deals with all those currently traditional broadside ballads which have been imported from the British Isles but which are not included in Professor Francis J. Child's *The English and Scottish Popular Ballads*." In format, it follows Laws' *Native American Balladry* rather closely, beginning with four descriptive essays on the British broadside in America and concluding with a bibliographical syllabus. On the whole, it is even more precise and solid than its distinguished model.

Chapter I copes with the problems of definition associated with the words "folksong," "ballad," and "broadside." It is here that Laws limits his study to narrative songs that have been current in Canadian-American tradition through the last fifty years and that can be traced back to British journalistic pieces of the last 400 years. These songs he classifies under headings to be used in the bibliographical section of the study: War Ballads (J), Ballads of Sailors and the Sea (K), Ballads of Crime and Criminals (L), Ballads of Family Opposition to Lovers (M), Ballads of Lovers' Disguises and Tricks (N), Ballads of Faithful Lovers (O), Ballads of Unfaithful Lovers (P), and Humorous and Miscellaneous Ballads (Q). The letters are continuations of the labels (A-I) used in *Native American Balladry*.

Chapter II discusses the origins and distribution of the broadside ballad and deals with fabrication, stylization, dating, and such. Chap-

ter III treats the broadside in comparison with the "more traditional" Child texts. Although superb summaries of the areas they cover, neither of these chapters offers much in the way of original scholarship to the folklorist. This is not true of Chapter IV, however. Chapter IV, which deals with the form of the broadside, broadside variation, and the phenomenon of recomposition, is a significant bit of research and hypothesis. Here Laws comes to grips with such firmly engrained foolishness as the habit of identifying broadsides with Child texts ("secondary ballads"—calling "The Rich Irish Lady" Child 295, "The Brown Girl," for example) and with the problems related to rewriting and subsequent variation. His study of "The Berkshire Tragedy" as it bears on the latter point would, in itself, make the book worthwhile.

The last two-thirds of *American Balladry from British Broad-sides* consists of the same sort of reference material and bibliographical information that makes *Native American Balladry* so useful. A selected list of Anglo-American ballad printers of the 19th Century and a catalogue of American recordings of British broadside ballads are included, as is an excellent index.

Laws has already done a great service to ballad scholars. But as he remarks in his *Preface*, "still remaining to be studied or re-studied on a nation-wide basis are the American folksongs which for various reasons do not qualify as popular ballads. This large and unwieldy group includes nursery and play-party songs, nonsense songs, sea chants, religious folksongs, temperance songs, sentimental parlor songs, and songs of various occupational groups, as well as a great number of primarily lyric folksongs." Personally, I hope Dr. Laws will undertake some of this work himself, but, if not, he has now given anyone who does two outstanding examples of what a folksong handbook must be.

Denison University
Granville, Ohio

Tristram P. Coffin

English and Scottish Ballads. Edited by Robert Graves. (New York: The MacMillan Co., *The Poetry Bookshelf*, 1957). Pp. xxvi + 163, notes, index of titles and first lines.

Robert Graves' little anthology includes thirty-eight British ballads, published without music and without variants. No sources, in print or in oral tradition, are listed, and the author, by his own admission, has "combined several versions" and "restored missing lines." "Ballads," he reasons, "are nobody's property, and if careless singers or

illiterate printers have claimed the right to spoil them, who can deny us the right to guess how the originals went."

The volume, thus, includes most of the habits that the university trained scholar finds himself allergic to. Included in MacMillan's *The Poetry Bookshelf* with selected poems of Blake, Browning, Hopkins, and others, this is not a volume for folklorists, but for those persons who still believe that oral literature is to be judged by the standards of Western European learning and for those souls who are willing to close their eyes to the fact that the ballad is by nature a song.

Most, though not all, of the pieces chosen are well-known through Child's collection and subsequent anthologies. However, in spite of the fact that Graves' title seems to echo Child's, Child numbers are not given, even in the notes, and frequently local song titles replace the now more easily recognized ones used by Child. However, as the book is obviously aimed at an audience which has never heard of *The English and Scottish Popular Ballads*, this point is truly academic.

The notes and the introduction are interesting. Graves draws heavily on his vast knowledge of ritual and "The Old Religion" to explain the nature of the ballad and the details of certain specific songs. How accurate his deductions are is a problem that involves one's basic philosophy of folklore and anthropology as much as it involves the specific remarks made. Suffice it to say, Graves is at his best in this sort of writing and no reader will find the introductory pages or the notes without interest and challenge.

The book, then, is unfortunate in that its approach to the ballad is more appropriate for 1857 than for 1957. However, as anything Graves writes is worth reading, the folklorist may well wish to "purchase the pudding in order to get a taste of what little sauce there is."

Denison University
Granville, Ohio

Tristram P. Coffin

Folk Songs of Europe. Edited by Maud Karpeles. (London: Novello, 1956.) Pp. xiv + 268 pp.

The only real problem in this pleasant little book is the ambiguity of its title. Sponsored by the International Folk Music Council and UNESCO, *Folk Songs of Europe* is an esthetic anthology selected largely from published materials—183 songs from thirty countries. Miss Karpeles, as one might expect, has included only "genuine" (i.e. old) folksongs. Though the aim is to provide a "collection of songs to be sung and not as material for comparative study," the task

of selection was naturally difficult. No significance can be attached to the varying number of songs from each country, as availability seems to have been an important consideration. But the attempt to choose characteristic song types seems to have been reasonably successful, although the lack of any notes may leave the impression, for example, that "La Perdriole" is solely French or "Spinn Spinn" characteristically German rather than national versions.

The tunes are well-chosen and are presented without accompaniment. The songs, however, sometimes come from volumes whose texts are known to have been "edited." English metrical translations are provided, but Miss Karpeles wisely recommends that texts be sung in the original. Though one may not be certain that the book will "help . . . to provide a sound basis of musical taste" and "to cultivate an understanding of national musical characteristics," certainly the primary purpose of providing a selection of excellent songs has been achieved.

Western Kentucky State College
Bowling Green, Kentucky

D. K. Wilgus

RIDDLES

Clareti Enigmata: The Latin Riddles of Claret. Edited with introduction and notes by Frederic Peachy (Berkeley and Los Angeles: University of California Press, 1957). Pp. 64.

Magister Claretus de Solencia was that most unlikely of creatures, Chaucer notwithstanding, a Bohemian monk. A Benedictine monk of the Opatovice monastery in eastern Bohemia in the 14th century, Claret presumably wrote seven books in Latin, of which one, the *Enigmatus*, contains among other things 136 riddles in Latin rhymed hexameter verse, the bulk of which were apparently translated out of his native Czech. The age of the book makes it particularly valuable as a research tool for the comparative investigation of riddles as well as an indication of the community of spirit which joined the erudite monk to the unlearned society which produced him.

The present editor who, with a good deal of wit, makes the riddles of Claret easily available to English readers for the first time, asks, at the end of his introduction, whether—in view of some of the difficulties encountered in editing and translating the riddles—the project should not have been abandoned and suggests that the critics answer this question. The answer, of course, is certainly not. The book is entirely successful as it stands—and as for the enigmatic and difficult lines: they will provide meat for scholarly mouths.

Professor Peachy presents us in *Clareti Enigmata* a true, scholarly edition, not merely a reproduction of the two known manuscripts, both contemporary with the author but neither an autograph manuscript. A full description of the editorial techniques employed, together with a justification of these techniques, appears in the introduction. It may be neatly summarized in the editor's own words:

First the text is given, as correctly and consistently as possible. This is followed immediately by an English translation; and the text and translation of each successive riddle are followed by such notes and comment as the riddle seems to require.

And, of course, the riddles are arranged as they appear in the *Enigmata* itself, not in an order imposed by the twentieth century editor. Since the volume, however, will presumably be used primarily by scholars, two classificatory tables follow the riddles proper: (1) an analytical table classifying the riddles by comparisons and (2) an index by solutions. Thus the riddle numbered CXXII which the reviewer, having vaguely in mind the schoolboy query "what is black and white and re(a)d all over," looked up in the "Index of Solutions" under *book* appears as:

*Albus ager, nigrum semen, nullus sciet ipsum
Quid sit in hoc laicus. Liber excipitur bene scriptus.*

Had one known the riddle in this form, he could also have found it as well in the "Analytical Table" under "Comparisons to Plants."

As to the riddles themselves, they are remarkable primarily as an instance of the age of some riddles still current and as an indication of how close clerical life must have been to secular life in the fourteenth century. Even allowing for the fact that "in sondry ages,/ In sondry londes, sondry ben usages," our good monk Claret is either remarkably worldly or remarkably naïve. Professor Peachy points out in a comment to riddle XX and its answer

*Villus et in villum scandit, dum sit tenebrosus
Crine supercilii lux nocte tegatur ocelli.*

that "Claret is no prude; and monk and peasant both find intense gratification in such riddles." Since between thirty and forty percent of the riddles in *Clareti Enigmata* resemble the one above, we must agree with Professor Peachy and conclude that Master Claret like his contemporary, and perhaps brother, on the road to Canterbury was not only "a faire for the maistrie" but also "A manly man, to been an Abbot able."

Indiana University
Bloomington, Indiana

W. Edson Richmond

RECENT PERIODICALS

Fabula: Journal of Folktale Studies, vol. I, nos. 1-2. Edited by Kurt Ranke. (Berlin: Verlag Walter de Gruyter & Co., 1957).

Gwerin: A Half-Yearly Journal of Folk Life, vol. I, no. 1. Edited by Iorwerth C. Peate. (Oxford: Basil Blackwell, 1956).

These two new periodicals have in common the aim of extending the scope of folklore scholarship; the continued success of both is devoutly to be wished.

Gwerin takes the Welsh word for "folk" as its name, indicating its focus on the Celtic countries; its subtitle further shows that this journal is devoted to folklore in the broadest sense including the study of artifacts and living conditions as well as popular literature. The contents of the first number indeed live up to this billing. A. T. Lucas' article, "An Fhóir: A Straw-Rope Granary," deals with the fabrication and use of a primitive type of granary surviving in the western part of County Cork. Lucas supplements his own research with the sparse information on the subject collected by the Irish Folklore Commission and that found in historical documents. He concludes that the straw-rope granary was very likely widely used in all Ireland from the late medieval period until the nineteenth century when barns for the storage of the large quantities of grain produced for export were virtually non-existent. This interesting little study shows how careful research on a seemingly incidental agricultural artifact can be related to the economic history of a country. Thomas W. Bagshawe's study on rake and scythe-handle making by craftsmen in Bedfordshire and Suffolk, while rich in technical detail, lacks interpretation which would relate this information to the larger socio-economic view of folk life. In "Hebridean Traditions" C. I. MacLean, after briefly sketching the history of the islands, reports his experiences collecting from local story-tellers. MacLean's warm account of Gaelic tradition-bearers is especially valuable because he supplies information on the social background of the story-telling tradition and the personality and history of the individual narrators.

With the work of the Irish Folklore Commission proceeding apace it is not surprising that Celtic folklore also figures prominently in *Fabula*. Maartje Draak's enthusiastic description of Duncan MacDonald (an informant dubbed by MacLean "the greatest stylist among Gaelic story-tellers") and his narrative technique includes a detailed analysis of MacDonald's version of "Fear na h-Eabid" (The Man with-the-Habit, i.e. dress) as recited in 1953; this version is compared

to MacDonald's almost identical recitation of the same tale in 1950 as well as to printed variants from other informants. Joseph Szövérfy in "Volkserzählung und Volksbuch" traces the development of an Irish oral tale of St. George back to an English chapbook, pointing out especially the adaptation of the material from an English Protestant source for an Irish Catholic audience. Szövérfy further points out possible Irish influence on a Czech chapbook version of *The Three Stolen Princesses* (Mt. 301).

Outstanding among the many fine articles appearing in this first issue of *Fabula* is Richard M. Dorson's account of his collecting experience with a Greek American family. Dorson prints a full transcription of his tape-recorded conversations with the Corombos family of Iron Mountain, Michigan, with ample references to printed versions of similar Greek material and to parallels in the folklore of other countries. The special merit of the article, however, lies in the fact that Dorson's presentation of the complete record preserves the immediacy of oral tradition by showing the organic relationship between the texts and the tellers.

Among the articles included in *Fabula* is "Sichelheld und Drachenzunge" by Leopold Schmidt, a study of an ancient Greek version of *The Dragon-Slayer* (Mt. 300) as illustrated on an Attic vase, and its relation to myths of the Bronze Age. "'Aude, Vide, Tace' and the Three Monkeys" by Archer Taylor suggests independent origins for the European proverb and the three monkeys of the Orient, Hear-no-evil, See-no-evil, Speak-no-evil. In "Die Volkserzählung vom falschen Sarg" Ivan Grafenauer traces a tale's development from factual report to the traditional humorous story to *Schwank* or jest versions (cf. Kurt Ranke, "Schwank und Witz als Schwundstufe," *Peuckert Festschrift*, 1955, pp. 41-59). "Goethe and the Poodle Motif" by Barbara Allen Woods is a discussion of folk legendry of the devil in dog form as a possible source for the poodle in Goethe's *Faust*. In "Caterinella" Marianne Rumpf analyzes a unique Italian märchentypic warning children against trying to deceive witches (or other cannibalistic monsters). "The Special Forms of Aarne-Thompson Type 480 and their Distribution" by Warren E. Roberts is a summary of the findings of a longer historical-geographic study soon to be published in a special series of folktale study supplements to *Fabula*. "Der Schuss von der Kanzel" by Wolfgang Merckens deals with the printed and oral versions of the tale, and establishes that Conrad Ferdinand Meyer's literary treatment was based on oral sources, not on an actual incident as has been supposed. Hans Dobbertin's "Neues zur Hamelner Rattenfängersage" presents historical

data to support the view that the Pied Piper was a real person who lived in the thirteenth century, an unscrupulous Count Nikolaus von Spiegelberg, who induced some one hundred and thirty persons (adults, not children) to emigrate to Pomerania only to be lost on the high seas en route. In "Two Legends on the Theme 'God Requires the Heart,'" Alexander Schreiber points out the adaptation of non-Jewish (Christian) legends to a Jewish environment. "The 'Uncle Remus Stories'" by Duncan MacDougald, Jr., is an appreciative essay on the works of Joel Chandler Harris. Not least among the contributions to *Fabula* are the penetrating book reviews by Kurt Ranke, Walter Anderson, Jan de Vries, Béla Gunda, István Sándor, and Archer Taylor.

The uniformly high quality of work in the first issue of *Fabula* should be propitious for the future of this much-needed folktale journal. As Reidar Th. Christiansen points out in his Introduction, folktale studies which concentrate on an area smaller than that covered in the standard but inconclusive folktale biographies must be made available. Furthermore, research on other aspects of the folktale, such as collecting, the art of story telling, and the relation of folktale to other genres, often deserves a wider currency than it now receives in local folklore periodicals. In general, folktale scholars need an outlet of publications devoted exclusively to research on the folk narrative. *Fabula*, because it fulfills all these needs and upholds high standards of scholarship, promises to be a great boon to folktale researchers everywhere.

University of Rhode Island
Kingston, R.I.

Barbara Allen Woods

RECORDINGS

The English and Scottish Popular Ballads. Edited by Kenneth S. Goldstein. Sung by Ewan MacColl and A. L. Lloyd. (Riverside Folklore Series, Rlp 12-621—12-629, Vols. 1-5 in association with The Folklore Press). 12".

Some people in this world never do anything right, others are right about half the time. Kenneth Goldstein does not belong to either group. He seems to be an individual who—at least in terms of balladry—never does anything wrong. Anyone who does not believe this need only to look at the new collection of records called *The English and Scottish Popular Ballads*.

Such a title is an imposing one—one that many people would consider a commercial extravaganza. No collection ever deserved the

title more. It consists of four albums of Child Ballads with two 14" lp records per volume and a fifth volume containing one record of "Great British Ballads." In all, nearly a hundred Child Ballads have been recorded.

One would think that the making of a collection of this size would be sufficient but Riverside Records is not content with this. Nearly every ballad has been collected from oral tradition in this century and nearly every one is a singular variant or has a singular tune. Further, when the song was not entirely from oral tradition the editor is extremely careful to point out the source of the jury stanzas as well as to give the source of the part that was taken from oral tradition.

Each album is carefully edited and includes not only general remarks about balladry and ballad bibliography, but gives a copy of the text of each song, a glossary of the Scottish words, and mentions a little about the problems each song presents to the scholar.

Finally the albums have been compiled from the unaccompanied singing of an Englishman and a Scot, Messrs. A. L. Lloyd and Ewan MacColl respectively, both noted as ballad scholars, collectors and singers. Both men give as traditional renditions of the songs as one could ask.

Unfortunately the old, traditional tunes, the lack of accompaniment and the length of some of the pieces, when combined are so foreign to the ear of the so-called devotees of folk singing as rendered by the "City Billies," that one can not but wonder if the collection will sell. Actually the albums were designed as illustrative material for lectures and class room discussions of balladry and folksongs rather than for the ordinary individual with a faint interest in the field of folkmusic. Yet, if one would listen for a little while until he has become "acclimated" to this now novel type of singing he will find the albums more than fascinating.

The group of records is a scholar's dream, for from it one can select almost any example one wishes for illustrative material be it for class room discussion or for a lecture. Further it serves as an interesting contrast between American variants of the Child texts and tunes and current British and Scottish variants. Finally, with the inclusion of the "Great British Ballads" one finds an excellent number of examples to point out the differences between the Child and non-Child ballads.

The foregoing remarks all seem to favor the collection and it is not in this critic's nature to allow a review to go by without finding some fault with the material and the volumes under discussion

are subject to two faults, one minor and one serious. The minor fault lies in the glossaries that accompany the texts which, although satisfactory at all times, do not always give the most felicitous translations for the context.

The most serious fault, and one for which many will not forgive the editor is that there are less than a hundred Child Ballads here. It is well-nigh criminal to have something as good as this stop so soon. However, had all three hundred and five ballads been rendered we would still complain bitterly for the variants.

Mr. Goldstein and Riverside Records are a combination that have done much to advance the interest of the public in the field of folksong. They have done much to further scholarship in the field. However, they have done nothing in all the excellent work heretofore that can begin to compare with *The English and Scottish Popular Ballads*.

Middlebury College
Middlebury, Vermont

Horace P. Beck

Folk Ballads of the English-Speaking World. Sung by Paul Clayton. (Folkways FA 2310.) 12" lp. \$5.95.

Folk Music from Nova Scotia. Recorded and edited by Helen Creighton. (Ethnic Folkways, Monograph Series. P 1006.) 12" lp. \$5.95.

John A. Lomax Jr. Sings American Folksongs. Notes by the singer. (Folkways FG 3508.) 12" lp. \$5.95.

American Industrial Ballads. Sung by Pete Seeger, with banjo. (Folkways FH 5251.) 12" lp. \$5.95.

Folk Ballads of the English-Speaking World, made to use with Friedman's book, brings into circulation such unusual songs as a New England "Derby Ram," "The Lass of Roch Royal," "Katharine Jaffray," "The Sea Captain," "Lilliburlero," and, especially, the almost unknown "Great Silkie of Sule Skerrie." Other items are more familiar, and in some cases, less interesting. Clayton, a pleasant, unpretentious singer, uses the banjo or guitar. Considering his experience as a student, collector, and performer of folksongs, it is disappointing to note his tendency to distort the musical and verbal stresses, a mannerism which detracts from the unity of word and tune and the story emphasis of the true folksinger. "The Great Silkie," for instance, as written out for me by Dr. Otto Anderssen, the collector, has a very

delicate rhythm which is lost here. An editorial note: the tune of "Lilliburlero" does not seem to be "essentially that of Chappell," and the tune of "The Sea Captain" is not that of the quoted source. The combining of words and tunes from different sources, in ten of these songs, even in the interests of "improvement," is a moot point. Is the theory no longer tenable that one of the intangible virtues of the traditional song is its age-long mutual adaptation of tune and text?

Folk Music from Nova Scotia is a welcome cross-section of Miss Creighton's vast and enviable collection already sampled in her books. Scottish, English, Irish, French, and locally produced songs, particularly of the sea, are to be expected, also chanties, bagpipe, and fiddle music. But she also gives us bits of Gaelic, a German "Old Woman and her Pig," an Indian war song complete with drum and war-whoops, some square dance calling, and an illustrated conversation on moose calls. Her singers are in the main excellent, particularly Mrs. Gallagher and Malcolm Angus MacLeod; her fiddler is most proficient. The richness of this offering more than offsets the (at times) inferior recording. Indeed, some of the background noise (a striking clock, shuffling feet, etc.) adds flavor. Listen to this record with Miss Creighton's *Traditional Songs from Nova Scotia* in hand.

John Lomax, Jr., in a fine baritone, sings his *American Folkways* unaccompanied, with the justifiable assurance bred of long habit. Cowboy, prison, and work songs are presented in a style which reasonably dilutes that of the original singer and is laudably free from imitative mannerisms. At the same time he recreates the world of these songs. One listens with pleasure to this authentic transmitter of the life of the old Southwest, with its wide horizons of plain, cotton field, and open road, and its gamut of human experiences and emotions—salty frontier humor, grim work, high-spirited frolic and pathos. Included with the more familiar songs "John Henry," "Git along, little Dogies," "The Buffalo Skinners," "Louisiana Gal" and others are the dramatic "Midnight Special" and "Long John," with its eloquently echoed short line.

Pete Seeger's fine singing and expert playing need no comment. As always, he gives a brilliant performance in *American Industrial Ballads*. Those students of folksong who do not yet admit this type of song to their canon will find in these songs about shoemaking, weaving, mining, and farming a revealing sidelight not only on the economic and social history of America in the last seventy-five years, but also on the creation of song. At least four songs were generated out of the actual incident by a witness or a participant (Della Mae

Graham on the death of her father, Jim Garland on the martyrdom of Harry Simms, Aunt Molly Jackson on leaving Ely Branch, and most impressive of all, with its musical and poetic echoes of Europe, the heart-breaking Czech dirge on the death of a miner before his family has reached this promised land). Wry humor, tragedy, emotion-rousing, and naive philosophy color the songs as they follow one another in dramatic sequence. Some familiar tunes appear as settings ("The British Grenadiers," "The Rebel Soldier," "Paper of Pins," "My Bonnie lies over the Ocean.") There are one or two editorial slips: the omission of the source for the fine modal tune of "Come all you hardy miners," and the inclusion of the words of "Weave Room Blues," which is omitted from the record itself.

Wellesley, Massachusetts

Evelyn K. Wells

Children's Songs and Games from the Southern Mountains. 18 songs sung by Jean Ritchie. (Folkways Records Album No. FC 754. 10", 33 1/3 RPM; introduction, notes, texts, and references, 8 pp., illus.) \$4.25.

Cumberland Mountain Folksongs. 13 songs sung by Paul Clayton. (Folkways Records Album No. FA 2007. 10", 33 1/3 RPM; introduction, notes, texts, and references, 8 pp., illus.) \$4.25.

Kentucky Folk Songs and Ballads. 12 songs sung by Logan English. (Folkways Records Album No. FA 2136. 10", 33 1/3 RPM; introduction, notes, texts, and references, 8 pp., illus.) \$4.25.

Three questions the listening public ought to ask concerning folk music recordings: Are they authentic? Are they enjoyable? Are they useful? Answers on behalf of all three of the present products of Folkways and Kenneth Goldstein are a substantial yes. Perhaps Jean Ritchie is the most authentic, Paul Clayton somewhat the most enjoyable, and Logan English somewhat the most useful to folklore classes.

Jean Ritchie's limpid voice and wholesome personality require no introduction to lovers of American folksongs. Here, some unaccompanied, the others divided between guitar and dulcimer accompaniment, are the songs of her childhood. Some, like "Fiddle-I-Fee," could have been omitted by reason of their availability elsewhere; others, like "Kitty Alone," "The Old Man in the Woods," and the minor play-party air of "Old King Cole," are joyful treasures by any criterion. They should have a salubrious use in elementary education, for all should be singable by children; descriptions of how to play the games are provided. As in the case with the accompanying booklets

to the other records, there are too many typographical mistakes on this one. Somewhat more care, too, could have been taken with the volume level between the songs; "Old Bald Eagle" is uncomfortably loud.

Though a New England Yankee, Paul Clayton's huge repertory, versatility, and adaptability have rendered palatable his Southern variants even to Southerners. Nine and one-half of these thirteen songs were got from Finlay Adams of Big Laurel, Virginia, a real "find." Of them, "Lord Bateman," "The House Carpenter," and "Pretty Polly and False William" (Dorian mode) are in exceptionally good tradition. "Spotty and Dudie," with the refrain "Every man ought to know when he's losin'," and "Kathy Fiscus," of 1949 vintage, are other arresting songs. Mr. Clayton's guitar accompaniments are excellent—extremely well associated with their tunes and intrinsically entertaining. To at least one listener's taste the same cannot be said for his dulcimer. And his voice sometimes strays from optimum objectivity, moving toward artiness and even crooning.

Logan English's voice quality is almost too good for folksongs, rich baritone with plenty of *joie de vivre*. An expertly played guitar accompanies all his songs, though at times he fails to adapt it to the needs of a variable melody. Remarkably attractive is the syncopated rhythm in his "Love Henry" (Child 68). Also of high quality are his "Old Bangum," the haunting "East Virginia," "Bold Robington's Courtship" (Child 46), the Dorian "Bruton Town," and the lively "The Lady and the Glove." As for his texts in general, too many are pieced out by reference to printed collections. The product being so delectable, however, perhaps the means of attainment should not be harshly caviled at.

In fine, these three recordings meet high standards of entertainment, usefulness, and technical excellence. They belong in any library of Southern folk music.

Austin Peay State College
Clarksville, Tennessee

George W. Boswell

Merry Ditties sung by Milt Okun. Produced in cooperation with Norman Cazden, edited by Kenneth S. Goldstein. Notes by Norman Cazden (Riverside RLP, 12-603). \$4.98.

Bloody Ballads, sung by Paul Clayton, edited by Kenneth S. Goldstein. Notes by Paul Clayton and Kenneth S. Goldstein. (Riverside RLP, 12-615.) \$4.98.

Negro Prison Camp Work Songs. Recorded by Toshi and Peter Seeger, John Lomax, Jr., Chester Bower, and Fred Hellerman at Ramsey and Retrieve State Farms, Texas. Notes by Peter Seeger. (Folkways Ethnic Library, P475). \$5.95.

The first album, *Merry Ditties* was produced by Milt Okun in cooperation with Norman Cazden, author of the book, *Merry Ditties*. The record is not a folk song collection in the scholarly or documentary sense, for many of the songs, texts, and tunes were reworked by Cazden and Okun. The titles included are "A-Roving," "Lavendar's Blue," "The Bold Grenadier," "Unfortunate Miss Bailey," "Jackie Rover," "The Little Scotch Girl" (Child 281), "Early One Morning," "Captain Walker's Courtship" (Child 46), "Billy Boy," and "I Wish I Was Single Again." This record will no doubt appeal strongly to the lay collector, but holds little or no interest for the scholar or instructor.

Bloody Ballads, sung by Paul Clayton will have appeal for the collector and at the same time will offer more to the scholar and instructor. Two of the songs appear on record for the first time in this album. They are "Jellon Grame" (Child 90), and "The Suncook Town Tragedy." Other songs included "Pearl Bryan," "Stackolee," "The Two Brothers," (Child 49), "Rose Connoley," "Omie Wise," "The Miller's Boy," "Pretty Polly," "The Cruel Mother," (Child 20), "Tom Dula," "Edward," (Child 13), and "Lula Viers." Clayton collated texts where he felt it to be necessary, which detracts from the authenticity some may desire, but, by and large, the record is very well done.

The third album, *Negro Prison Camp Work Songs* is part of the Ethnic Folkways Library undertaken by Folkways Records. This record will have the least appeal to the layman of the three, but will be highly valued by the instructor and scholar. The songs "Old Hannah," "Hammer Ring," "Here Rattler," "Mighty Bright Light," "New Ground," "Need Another Witness," "Grizzley Bear," "I Need More Power," "You Gotta Hurry," and "Lost John," were performed by various informants in unrehearsed recording sessions in two work camps in Texas. The original tapes were deposited in the Folklore Archives of the Library of Congress. The quality of the recording is very good. The song texts are included in the notes.

The three albums have been reviewed in what the reviewer calls "order of anticipated popular appeal." Ironically the reverse order is that of adequacy and authenticity.

Harvard University
Cambridge, Mass.

David H. Crook

American Storytellers, Vols. I-III (Of Fishing, and the Down-East Coast of Maine; Of Caves and Caverns; Of Whaling and Shipwreck). (Stamford, Conn.: Cook Laboratories, c. 1955). 12" lp. \$4.98.

The three LP records entitled *American Storytellers*, Vol. I, II, and III with subtitles "Of Fishing and Down-East Coast Maine," "Of Caves and Caverns," "Of Whales and Shipwreck," are not easy to review. For a student of dialect they would have value—two of them. To be used in a class as an example of on-the-spot collecting they could serve as satisfactory material—two of them.

Volumes one and three fall largely into the limbo which can best be described as personal folk anecdote. Save for a few common superstitions, a narration of Long Barney Beal the Maine coastal hero of the Revolution, a pseudo folk poem, and the excellent tale of the man who offered Christ a half dollar for some wind and received so much he wished he'd offered only a nickel, these stories are all, as their authors are quick to aver, true. Folklore is restricted largely to the idiom and the technique of telling.

Except for volume two these records show up very clearly two things—the reticence of the New England informant to tell the "untrue" and the lack of developed legendary material outside the ballad form. On several occasions the interviewer asks the informant for "tales that aren't true" and always he is turned off with a laugh and another "true" story of a deer hunt or a monster bear. Only rarely does he receive a story that is untrue and then only because the narrator believes it is "true as I'm standin' here." A man was said to have mentioned a pig and the vessel sank, another was supposed to have killed a ten year old rat and the ship had an unprosperous voyage—popular superstitions both, but reported as gospel. And even in the matter of legends—we find only one—the story is told in a manner that makes it seem that the narrator, Wass, knew the hero personally, thus adding authenticity to the doubtful.

In the South one finds developed folktales but in New England they are rare. I have found a few, but when found they are almost always reduced to bare factual bones. "A witch lived in a certain town and bewitched seven people," usually is the extent of the tale and endless queries may divulge that the teams of the bewitched were made to balk or that the carriage fell to pieces—little more.

Another point that is made clear is the extreme interest in exact time and place to the New England folk. The event took place at "two o'clock in the morning," and "she sank in five minutes," or the man sat on "the east side of the island." Only rarely does one find a story that is vague as to time and place.

Volume two is a long, tedious narration by a man who appears to have swallowed the dictionary, and, having digested it in elocution school, he is now proud (but a little bored) to tell an audience that cavemen had beards but did not live in caves, that caves are holes in the ground, and that he has explored many. A person without charity might wish, before the record ends, that the rope on which the narrator was lowered into these caves had broken many years ago.

The narrations of the other two are mainly extremely good anecdotes of personal experiences, but not, strictly speaking, folklore. The themes are of the heroic stuff that make ballads and legends but because of the multitude of heroic events that have occurred to obscure them, they will never become anything more than episodes in the life histories of various individuals.

These events that made up the lives of seamen and woodsmen are important for they serve, in a manner, to explain, to color and to form a culture pattern that is vanishing. These "true" stories of historical events need more and more to be studied and collected. It is not the fault of *The American Storyteller* that there seems to be no particular method whereby we can evaluate and study such anecdotes. That is the fault of we folklorists. These tales should be collected and they should be studied with the same care that we devote to ballad origins, to dispersion of myths, and to the variations among legends.

Volumes one and three are records before their time, yet the time is now if we are to collect such stories. Indeed it is already almost too late. In a sense the records are like the famous steamer the *Great Eastern*. The vessel was built and no one knew what to do with her. However, the effort is a worthy one and, despite the lack of editing that lets in all manner of asides and outlandish noises, (presumably for color) it is one that this reviewer sincerely hopes will be continued so that when the time is right scholars will be able to give this type of material the study it justly deserves. As for volume two, the less said the better. It is bereft of either the anesthetic of ennui or the stimulus of humor to allow it to be accepted and without any consequential material to make it endurable it leads one to exasperation or to rage.

Middlebury College
Middlebury, Vermont

Horace P. Beck